

EQUALIZING X DISTORT

Volume 4, Issue 4

June 2004



THE AVERSIONS (FROM LEFT TO RIGHT): Touchstone, Boredom, Johnny, and Paul.

the Aversions

THE AVERSIONS, Quebec City's only punk rock band, made their first visit to Toronto in March 2004, playing with the Catholic Boys, Holy Shit, and Maximum RNR at Clinton's Tavern. After their set, the stage was covered in blood, sweat, and broken glass. The band sobered up and dropped by CIUT the next morning to chat with our Simon Harvey. Here's what transpired.

Johnny (J): Un trio Big Mac et un cheeseburger.
Stephe: Alright, whenever you guys are ready.
Simon: For the first time on EqualizingXDistort we are presenting a French-Canadian punk rock band. We've never had a band from Quebec before, which is a sad state of affairs since "la belle province" is only a few hours down the 401. Now each of you introduce yourselves and tell us your favourite English expression. Paul (P): "Alright!" That's my favourite expression. I'm Paul Best and I play the drums. Touchstone (T): I'm Touchstone and I sing. My favourite expression... Don't know. That's a good one.

Boredom (B): Alright, I'm Boredom. I play the guitar and, yeah, my favourite expression... I don't know.

J: Hi, I'm Johnny Deja Vu et j'parle francais. Salut! (laughs)

We'll start with the boring stuff. When did the band start?

T: Two, three years ago. In 2001. November, I

think.

You said that all the members of the band have different tastes in music. When we think of Quebec, the style of punk you guys play isn't something that comes to mind. We generally think of pop punk and crusty metal/hardcore stuff. Did you set out to play 70s punk sort of stuff or did that just kinda come from the mix of your influences?

T: That's the thing we like most so that's what we're doing.

Did you feel there was a lack of that? That there needed to be a band like that?

B: Meaning, like a 70s thing?

T: There's no bands at all. There's a couple of bands, but they're not ok.

P: Yes. There were good bands maybe a decade ago, a couple of years, like LES SECRETAIRES VOLANTES. But there's not many 70s punk bands.

B: They all move to Montreal anyway.

So would you say most of your influences are from outside of Quebec?

B: Oh yeah.

And what are your influences? Have they changed in the time you've been a band?

T: Yeah, they change a lot.

P: They change. It used to be Celine Dion... No. (laughs)

T: We're on our fourth drummer. And they're all different so we change the sound a bit.

P: But we don't change our clothes.

T: Wait, it's six. We're on our sixth drummer.

OK. Are they hard to get along with? (To Paul) Are you going to be quitting soon?

P: No, no, no. We're having a fun, fun time.

You got a bit of flak in the Maximum Rock 'n' Roll review. It seems, I'm looking at the

record, that your label was merely a division of some giant corporation.

T: It's a top secret agency, conspiracy thing. Is this part of the Chretien sponsorship scandal? Maybe a few Million dollars thrown at you to put out a record and you had to come up with something fast...

T: Yeah, it's political.

Advertising agency?

P: The album was financed by "The Syndicate".

T: The government.

You probably shouldn't tell me any more. I don't want to know. I could be in danger.

T: You could be in danger.

How many copies did you make?

T: Five hundred.

And a thousand jackets so you can repress...

T: Yeah, maybe we will, but maybe not. (laughs)

This is your first release. How's it selling?

How are you learning the ropes of distribution? Are you finding it hard?

P: It's a platinum record.

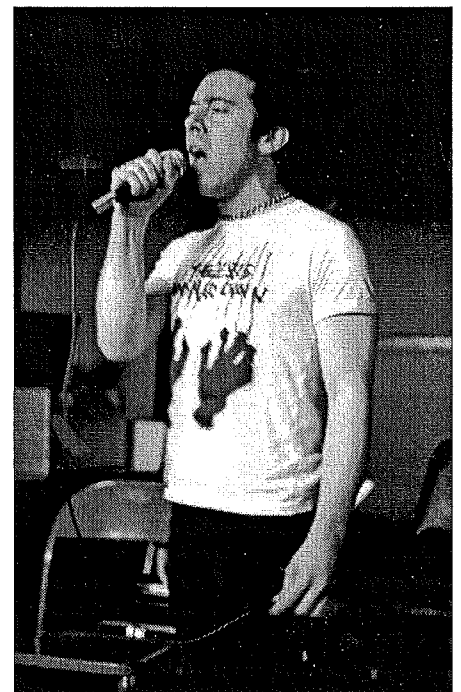
T: We're sending a lot of records for free. To record companies.

B: We do all the jobs ourselves, trying to promote it. We go to stores. We should really get a distributor to help us.

T: We're on the Bomp! Records mailing list and on Underground Medicine.

www.undergroundmedicine.com a great mailorder site and a good place to get The Aversions record.

All: Yeah.



Touchstone on vocals.



Boredom on guitar.

Now, it's special enough for a band to choose to make their first record actually a vinyl record these days, but you guys kind of played it safe and put the CD in there as well. Any particular reason you chose to do that?

T: It's cheap. When things are cheap I like to buy them. So people are going to buy it if it's cheap. You get one for the road and another for at home. Punk rock.

I was talking to a guy recently, from Montreal, about the fact that it seemed, in the 70s, there was very little punk in Quebec. In the 80s, Montreal especially had



Johnny on bass.

a pretty big hardcore scene, but it seemed to really catch on quite a bit later. I mean, Toronto and Vancouver both had big scenes in the 70s. Montreal didn't.

T: There was a band called LES LUTINS. It's like "The Gnomes" maybe, but in French. They were all fourteen.

Really?

T: Yeah, in like '65.

Oh, I was gonna say 'cause there was a 60s garage-punk scene and then an 80s hardcore scene, but you never really hear of a 70s punk scene.

T: There's a missing link. Everybody must have been smoking pot.

Well this guy said it had something to do with the fact, in his opinion, that in the 70s Quebec nationalism was quite strong and that there was a real feeling of disinterest in things coming from outside Quebec. People were just into Quebecois culture so they weren't interested in things coming from outside of the province.

T: It's more of a hippy thing. In Quebec it's not high school. We have CEGEP, it's in the middle. And they were all hippies smoking pot in the 70s. They were folks singers.

Robert Charlebois and things like that?

B: Yeah. No punk.

Do you feel isolated in Quebec City?

T: There's a couple of bands right now, but they're not really punk. They just play rock 'n' roll.

P: But there are less groups than before who come to play in Quebec City.

T: Cause they all go to Montreal.

P: They used to come to Quebec City, too, when they were coming to Montreal. But now it seems like they're coming less often.

That's why I ask. Quebec is a decent-size city. It's not too far away, but you just don't seem to hear a lot about anything. Montreal seems to be as far as people go.

T: I guess we are isolated. I know what you mean.

Do you have any plans to travel further? Is it a deliberate intention of the band to try and get beyond Quebec City?

T: Yeah.

EQUALIZING DISTORT

VOLUME 4, ISSUE 4

EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Jonah Falco, Martin Farkas, Simon Harvey, Stephe Perry, Mark Rodenhizer, and Scott Stevens).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, grind, garage, Killed By Death, the crust and d-beat scenes, which means we play material like December 12, In Control, Taste of Fear, the Transplants, White Pigs, Artimus Pyle, and Disrespect.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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Toronto, ON

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CIUT 89.5 FM - "Equalizing Distort"

Top 10 Hardcore Releases
for April 2004

Band	Title	Format	Label
1. BEHIND ENEMY LINES	"the Global Cannibal"	CD	Antagony Media
2. VITAMIN X	"Random Violence"	CD	Good Luck
3. FUNERAL SHOCK	"Dead Scene\$ter"	ep	Controlled by Plague
4. NO HOPE FOR THE KIDS	"Das Reich"	ep	Backward Masking
5. FUCKED UP	"Dance of Death"	ep	Deranged
6. 324	"Across the Black Wings"	CD ep	HG Fact
7. the SPARK	"Less Slow, More Go!"	ep	Firestarter
8. S.B.V. / FEELIN' FINE	split	ep	Self-released
9. CROPKNOX	"Rock and Rot"	ep	Punk-core
10. SOIFASS	es ist Zeit....	CD	Scum Fuck

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.



FROM LEFT TO RIGHT: Boredom on guitar and Johnny on bass.

P: There's lots of places to play. We got a van. So we're gonna put some gas in. We're gonna roll.

B: We've got a new-wave van.

You were saying there is a good scene in some of the smaller cities in Quebec: Sherbrooke, Chicoutimi, Trois-Rivieres, Ottawa. These good places to play?

B: Wild people.

T: Yeah. Well not really Trois-Rivieres. There's a pretty big hardcore, new school scene and all that.

Are you able to fit in with that scene at all? Can you play those shows?

T: We don't want to.

I don't blame you. How's the reaction been to the LP? Have you been getting a good response.

T: Yeah, yeah.

B: Yeah, most people like it. We just need to pass the word.

T: The vinyl helps. If it was just a CD no one would care.

Any label interest?

T: Uh, no. Not yet. Maybe never. We don't know. We'll see. *(laughs)*

P: If not, we'll continue with World Domination Entertainment.

Are any of you in any other bands?

T: Johnny, the bass player, he's in another band called the MANHATTAN LOVE SUICIDES. **Manikin Love Suicides?**

B: Man-hat-tan.

T: It's a Richard Kern movie. Like short films he did.

Like "Hardcore"...

B: There was a short called "Manhattan Love Suicides". That's where it came from. (to Johnny) Right, my friend?

J: Right! *(laughs)*

Now another thing, I don't agree with this myself, but the MRR review said a couple

of times that your album seemed a little too clean, too polished. Yet live you're an extraordinarily energetic, raw band. You're an exciting band to see.

T: Thanks.

Do you play to support the record or is the record merely something you do because you're a live band?

B: We think we've got good songs. So the thing was to do a good cover, too. With nice packaging.

It looks like a BUZZCOCKS record. It's great!!

B: But I dunno why we should do dirt art to try and prove that we're trash or something. I dunno.

You have a really nice website and there's a nice video on there. How did that come about?

T: One of our friends makes short movies. There's a thing called "KINO", it's around the world, they make short films. He's part of that and wanted to do something with us.

Have you submitted that to television or anything? Any attempt to get it on Musiqueplus?

T: No. Just on the website and it's gonna stay just on the website.

It's good! Anything else you'd like to say?

T: No, not really.

B: Contact us if you want to book us.

That's theaversions@hotmail.com and the website is theaversions.ca

T: Canadian.

All: Thanks.



Paul and all of his kit.



Date of Release: November 8, 2003

1. Censored Movies
2. Left for dead
3. Give us a fright
4. Two in one
5. Love in fall
6. X Nightmare
7. Olimpia
8. Russian roulette

**Die in Style
889 Richelieu #3
Quebec, QC
G1R 1L1
Canada**

blasts from the past

ATTITUDE



This interview was conducted in Freiburg, Germany in the fall of 1987. It was originally intended for a zine project I was working on between 86-88 with Craig Caron of Schizophrenic Records. As with many best-laid plans, the project never materialized and this interview (along with the D.R.I. and Negazione interviews that appeared in earlier issues of EXD) is first seeing the light of day here. For the record, I was a BIG fan of the Attitude Adjustment lp "American Paranoia" and had high expectations when I got the chance to see their new band, Attitude. I was also coming from a perspective at the time where my views on hardcore were (to put it mildly) heavily influenced by the strongly DIY, anti-corporate ideology of European bands such as Heresy, Chumbawamba (an INCREDIBLE live band in their prime) and Larm (not to mention the "Definite Choice" zine they used to do). On the one hand I guess it was interesting that these guys didn't just give stock answers to what were perhaps the most generic questions of the day ("What do you think of Reagan? What do you think of major labels?"), it's probably pretty obvious that doing this interview was a little frustrating and we weren't really on the same wavelengths. So while I might have been a somewhat opinionated 16 year-old pressing for the answers I wanted to hear, I still have to wonder all these years later who came off like the bigger tools (and less importantly, does it even matter at this point?). Enjoy. – Daragh Hayes

Introduce yourself.

Andy (A): I'm Andy and I sing for ATTITUDE. Okay, you guys just had a mini LP ("Kein Schlaf bis Deutschland") out on We Bite Records, so how did that work out?

A: Good. It's selling good and we're happy with the sound and we're touring that ep right now.

Did they bring you over here?

A: Yeah, We Bite Records flew us over and is sending us out on 6 weeks, 25 date tour.

Do you like it so far?

A: Ah, kind of tired right now but yeah we like it.

As a band is there anything in particular that you'd like to get done or accomplish or do you have any message that you're trying to get across?

A: Pretty much, yeah, you know world peace and just to have fun you know, not to take the world too serious. And be happy with yourself and only yourself, that's all that counts.

How did you get involved with punk rock? What attracted you to it and what did it mean to you when you first got into it?

A: Boredom, you know, just wanted to have fun and start a band as a joke. Why'd we start a band (to Rick (bass) who just walked in) boredom?

Rick (R): Yeah and we wanted all those nice little groupies.

A: Yeah, little girls.

R: 16 year olds.

A: Or 14.

(Chris just walked in) How'd you first get involved with punk rock?

Chris (C): My mom forced me into it.

A: Whoops gotta fart.

R: Told ya. What'd I tell ya?

A: Right after that meal you have to fart! (they just got back from dinner)

C: No, see I was around like during the Haystreet days down in Berkeley or San Francisco and shit....

Haystreet Days, like the 60's?

R: Yeah, 60's, I'm older than you think.

How old are you?

C: I'm like 29 or 30

29, whoa.

R: No, I'm not. I'm really younger.

I didn't think so (laughter). (to the next band member who just walked in) Introduce yourself and tell us what you play?

R: I'm nobody. I don't count.

What first attracted you to punk rock?

C: The homosexuals. The homosexual movement of San Francisco you know. Na, I don't know, it just happened.

You guys have been lumped in with the whole crossover style of music, what do you think of that and the music in general? Do you think it has anything positive to offer to the whole hardcore scene?

C: Yeah, a lot of good music.

Well what do you think about the way that some of these bands now try to promote sort of a hard image or a street tough image?



Photo from the back cover of "The Good, the Bad, and the Obnoxious" taken by Oddy Conflict.

What do you think of some of the attitudes and imagery that some of these crossover bands are putting across like maybe the CRO MAGS or S.O.D.?

C: I don't know. It doesn't bother me.

Doesn't bother you? Don't you think for example, like "anti-homo" bands

All: Anti homo bands!?! Anti homo bands!?!?

C: No, no unless their lyrics deal with anti-homos.

R: The MENTORS do.

C: Like the MENTORS, but I don't know about that, do they?

I could see it. What do you think about some of these right wing bands then. Don't you think it could be having a bad effect on the scene with people not taking what a band has to say too seriously so much anymore where it's just more whether the music "shreds" or not?

C: Yeah, I think that's what it's starting to turn into.

Well, what do you think about that?

C: Ah, I think they're still getting the point across (the bands that have something to say I'm assuming he means).

Do you think then that the scene has been maybe a little bit over commercialized by the whole crossover thing with glossy heavy

metal mag coverage for certain bands and really big shows being put on?

C: No. All that means is that it's reaching more people.

Yeah, but don't you think it should be more grassroots maybe and not so big business, it seems to be getting that way in a few places.

C: You mean underground? More underground?

Not necessarily more underground. I think it could still be reaching the same number of people if your bands not like on Combat-Core Records for example.

C: No, that's not true, no.

You don't think so?

C: On Combat-Core you'd know your records are being distributed everywhere, more people would have the chance to buy it.

A: We're heavy metallers (*joking*)

No more hardcore for you?

A: We're too old for hardcore

Do you write about Satan?

A: I don't write about him, but we love him.

Kicks ass, eh?

A: I yell kicks ass a lot.

Okay what do you think about

A: Hate it.

Okay, next question. I want to compare

European and American hardcore scenes for a moment. One thing I've noticed here is that there seems to be more shows put on in squats and....

A: Yeah, we love squats! (*laughter*)

R: Boy oh boy, do we love squats!

A: Hey do you want to stay in a good squat? Stay in CHEETAH C H R O M E MOTHERFUCKERS squat.

R: Van Hall.

What was it like?

R: Cold. It was cold. We just stayed the night. We didn't play there or anything. Freezing cold. We just slept in a room for one night. They just picked us up at the airport and brought us there.

Anyways, about the squats.

The shows here in general don't seem to be expensive really and why do you think that sort of stuff is being done more over here and not more often in the States. In the States people always seem to

be complaining about high ticket prices and that sort of stuff while here things are being done seemingly just as good (many cases better) and cheaper.

C: I don't know actually. Over here they make you posters like that for a show (stretches arms out to show the size) and in the States and stuff you maybe get a little paper flyer, hopefully you'll have a little paper flyer maybe put up around the block if even that.

A: Yeah, the promotion seems better.

Yeah the promotion's better and the set up and it seems cheaper. I don't know, I didn't write any more questions so who's the most hardcore guy in the band? You? (to Chris)

C: No, I wouldn't say me. I'd say Joe, but Joe's not here. Joe's next door eating right now.

Why's he so hardcore?

C: 'cause he's from Santa Rosa.

A: He's hardcore.

C: Santa Rosa's the hardcore capital of the world.

Is he God?

A: He's a G-O-D-D-D, Godddd!

(To Andy) How do you think the scene here compares to San Francisco?

A: It's better, I'd say.

R: A lot more people show up.

A: A lot more people for shows.

Yeah, when American bands come over everybody goes.

A: I guess.

R: Yeah, but like European bands go to America.

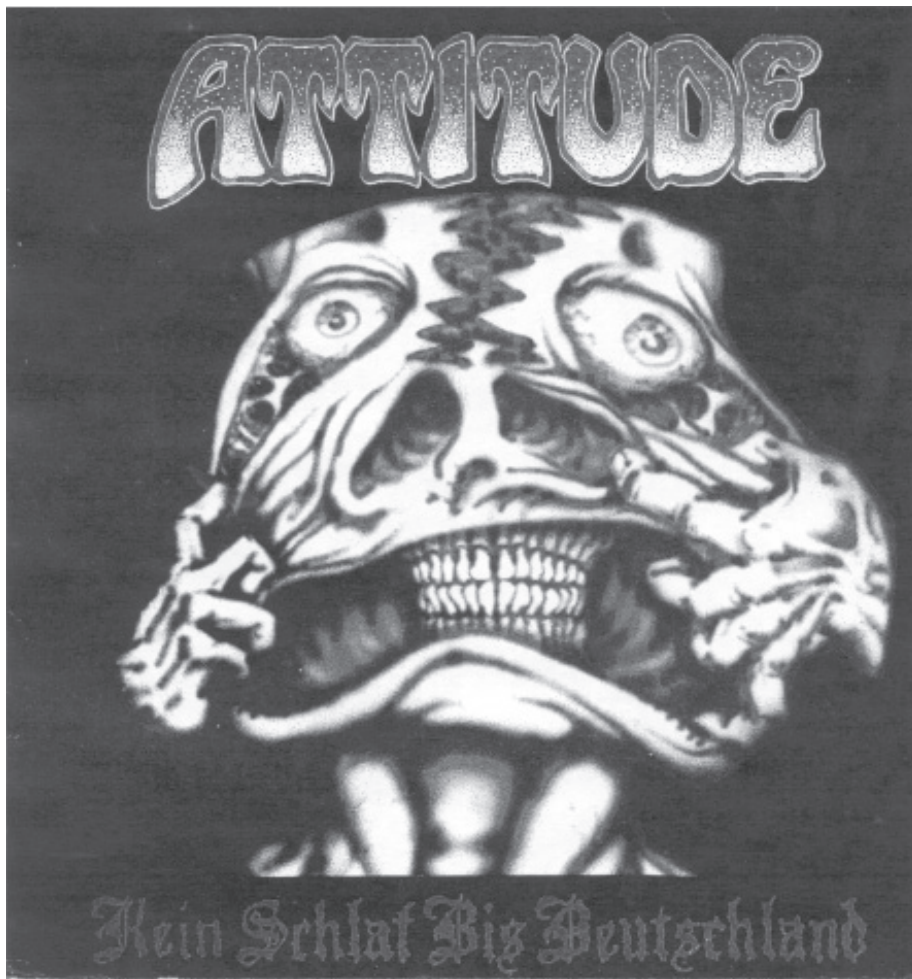
...and it's the same?

C: No, nobody goes.

Nobody Goes?

R: Unless it's GBH or something. A band our





size would never get this many people to a show.

C: Yeah.

When I first came over here I was talking to some guys and I was like, you know what European hardcore bands do you like and ...

R: They don't know anybody, huh? There is no hardcore bands from Europe. They don't exist.

Yeah, I mean there's plenty of good ones.

R: Yeah, I know I mean they don't exist in the eye of the American punk. I mean there isn't very many people who...

A: American punk! (his hands or his head doing a Mohawk imitation) Hey do you know we were supposed to play on the 23rd at this place, he just showed us, there was this huge riot at the squat.

I was there. I was at that place (legendary Haffenstrasser squat in Hamburg).

A: When the riot happened?

Not when the riot happened, but I was there about three weeks ago.

Stefan (person who used to be involved with Haffenstrasser and did a photozine called Breakout in the 80s): Well, we thought that you guys have two days off, on the 23rd and the 24th, so we asked some friends if they maybe can put on a show for you there.

A: Not at the squat?

Stefan: At the squat, but everything is mysterious because maybe the police closed the squat down.

A: Well from the newspaper I *think* they'd close it down.

R: But that paper is like, forget this. Give me a break.

A: Oh phony?

C: Like the Inquirer or something? I don't think it's a major paper.

They want to get a punks riot story. I was there about three weeks ago and this guy was saying that the squat's almost legal. They were just drawing up the contracts and negotiations with the city and stuff.

A: Yeah but then the riot broke out. Um, what magazine is this?

Nothing yet. It's going to be the first issue.

A: What's it called?

I don't know. I'm doing it with this guy from Canada.

C: Punk Rockers on Dope.

It's gonna be called Punk Rock Magazine.

A: Are you from Canada or from here?

I'm from Canada.

A: What are you doing here?

I'm an exchange student. You know, free airfare and a place to stay so I'm here. It's cool. I like it.

A: Do you speak German?

Yeah, yeah. I've only been here for three months.

A: But you can speak it pretty good?

Okay. Repeating a question here. What do you think of the crossover scene in general?

A: Good, it's good.

What do you think about some of these bands, the attitudes (Andy's eyes roll) ...shit yeah, no pun intended. I think a lot of people with crossover bands, they're not too judgmental about lyrics and are willing to accept....

A: Our lyrics haven't changed.

Well I'm not saying this about you guys in particular, but

A: Ah, I don't care about other bands. They can do what they want. Everybody can do what they want. It's their band.

Yeah, but what if it's pretty negative, like right wing fascism type stuff? Do you still think each to his own or what?

A: Each to his own.

Okay... (pause) What do you guys do for fun? Surf?

A: Skate.

C: I like to roller skate myself.

A: (Farts) Skateboard not roller-skate.

R: I like swamp surfing myself.

A: Rick swamp surfs. Drink beer ... (gets sidetracked by a can that somebody passed him). Jack Daniels? What is that?

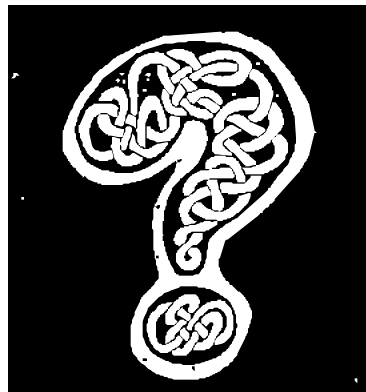
R: It's beer.

C: Man this shit is strong man. It gets right to your stomach. You can feel it.

Well, I guess that's about it then. Do you guys have any last words?

R: It's that time of day again. (Pulls Andy's head back and force feeds him beer)

A: Aaaahhhh.



So do you guys have any last words or an address that you want to pass on to people?

A: P.O. Box 210625 / San Francisco, CA / 94121.

C: I'd like to say "Hi" to my mom and my dad and I'd like to...

A: If you'd like to call Chris.

R: If you wanna call Chris...

C: ...and you still remember the number huh.

R: Yeah I do (says the

number).

A: Don't call that number, don't print that!

C: Can you rewind that?

Why?

C: Can you erase over it?

Don't worry I won't print it.

C: Sure.

I promise

A: Collect!

Max Ward

Max Ward was interviewed in March 2004 on the last night of a nine week stay in Japan. During that time he managed to study a lot of Japanese and fill-in on drums for Tokyo sensations CHARM. To be honest, I'm still not very well-versed in the myriad of bands and projects he's been involved with over the years, suffice it to say the list is LONG!!!. As a result, this interview tends to stick to more general themes of his current interests and how he now views the nature of his involvement in the scene. One final note, I'm also fairly (blissfully) ignorant of a lot of the scenerio battles and shit talking that tends to occur whenever someone of reknown in the scene gets mentioned. I will say, however, Max made for a fucking awesome roommate while he was in town and I think you'd be hard pressed to find a more stand-up guy. Interview by Daragh Hayes.

Okay Max, you have been here for the last two months in Japan and I am sure that a lot of people would be inclined to think you were motivated in part by punk to get over here....

Little do they know. No, not at all.

So what are you doing here? What brought you to Japan this time?

My principle scholastic interest is Japan history. I am entering a graduate PhD program this fall so I need to study Japanese as quick as possible because I kind of got late into the game. I have studied it for 2.5 years but I will need to be able to read primary documents, both 19th and 20th Century documents in a few years, so I have to really master the language. I thought about this question when I was making my plans to come over cuz I think if somebody



just kind of met me now and looked at everything, they would assume "Oh, he's been to Japan a few times, he releases Japanese bands on his label, so now he is interested in Japanese history. There's a connection." But when I actually trace everything, the first couple of times that I came to Japan I had no interest in Japanese history. I wasn't into it as I am now ... some peripheral things happened that I actually became interested in ...

What triggered that?

It was studies in European fascism (during my thesis preparation at UC Berkeley) and the fact that all these historians, political scientists, and sociologists have come up with these theories of what fascism is and how it may be used as a model of explanation for these systems of government and movements. But these models that people have come up never could be applied wholesale to Japan. The question is still debated whether or not you can say that fascism existed in Japan, and if so, what that entails for

our ideas about what constitutes fascism in general (see Harootunian's *Overcome By Modernity* or Wilson's *Radical Nationalist in Japan*) So I wanted to study that further and there wasn't actually too many books on the subject. There are a few articles written that are really good, but there is not this plethora of information that is out there so that's when I was like "Holy shit. That's actually an area that could be....

...very ripe for

...yeah so, a long story short, my interest started late and I missed an opportunity in my undergraduate years to study the Japanese language as in depth as I am now. I did Spanish, mainly, so I have to learn Japanese as quick as possible so I just got into this crazy fast program in a Tokyo University that did a whole year of Japanese in 9 weeks so that's why I am here. Nothing to do with music.

You thought (laughter). About the history thing, for me, I lived a bit in Germany as a teenager and I have lived in Japan for a bit and one thing that never ceases to surprise me is how radically the two different countries' perspectives are on the second world war. And now Japan is undergoing a lot of changes what with the dispatch of the SDF (the Japanese Self Defense Force) to Iraq, how...I'm not even sure where I am going with this one. How do you view it? I guess I am fishing for an opinion either on one of two things. Either

On Germany?

Well, what do you think about that ?

Well, first to just look at the "axis" configuration in general, you know people have tried to apply a sort of reductionist or backwards-looking history where they look at World War II and they look at the Axis powers and they try and decide what aspect of those countries' histories might have actually brought them to the same table where they shared the same interests. It mainly revolves around the idea that all 3 main countries of the axis were "late developers" and were trying to catch up with the West with the spoils of expansion, etc. I just think the question is so much more complex than that approach insinuates. It makes for a very simple view of the world. The traditional view within Japanese studies has focused on the similar political arrangements with Germany and then just said, "Well, that explains the Tripartite later on". Shit is WAY more complicated than that. But it makes for easy reading, and unfortunately light thinking as well.

Well one of the things for me is that I find most striking when you are talking about history in reverse or looking back on things and just the profound sense of historical amnesia that exists apparently on the part of the younger population anyways in Japan, or even denial in the older population, and just how different the attitudes towards the past are in Japan versus Germany for example. It is a real sore spot that constantly recurs with (Prime



Photo by Nate Smith

LEFT TO RIGHT: Max, second from the left, the guy on his left side with the hat is Mikune from DUDMAN, and the guy with black / blonde hair is ChiChi from CHARM.



LEFT: Max Ward in CHARM; RIGHT: Ken, the original drummer of CHARM.

Photos by Nate Smith

Minister) Koizumi visiting Yasukuni shrine (where the remains of Japanese war dead and Class A war criminals are held) and whatnot. Do you think there is any hope whatsoever of reconciliation between Japan and the rest of Asia and any sort atonement?

Well, one thing that I was convinced of from an American historian in the field is that there has been tons of work by Japanese intellectuals talking about the big question of what went wrong during the 30s and 40s. Books have been written about the horrors of the rape of Nanking and the issue of "comfort women" in South East Asian and so on trying to come up with a deep understanding or explanation of why those things occurred. But the thing that is a point of contention with other governments is that this intellectual recognition has never actually got to the point of official recognition at the state level. Until the government actually comes out and says "Okay, there were comfort women", or deal with compensation issues for slave labor, etc....it will continue to be a very big problem with relations in that area. Unfortunately, what you have with Koizumi and the new wing of the LDP is this total break with the past and basically a stance that states, "Shit's done with. Shit's over. We're a totally a new country. We don't have any responsibilities to these people." So it is just kind of this issue now where some people are saying hey

...it is now or never

...or it is too far in the past. It's a difficult

situation, but I also think now with the SDF going to Iraq that there is such a campaign to get the public to support constitutional revision (in order to remilitarize) that hopefully that is going to bring the issue out into public discussion again (like it was with the NANPO demonstrations of the 1960s). I mean at least to get people thinking about it because a lot of the punks and young people that I talk to now, people that I would assume to have a critical view of what is going on with their government, are under the impression that "Okay, yeah, the military is in Iraq but they are only building bridges and they are building water irrigation so they are actually doing these humane things so it is not that big of a deal that they are there." It's crazy, their total lack of understanding the larger ramifications of the issue, even in communities like punks, etc. That the SDF is in Iraq is illegal by Japan's own constitution (it's even debatable that the mere existence of the SDF is even unconstitutional). It is this huge question that people have to start thinking about because I mean the constitution is going to be revised soon and if you just leave it up to these few political parties, especially the LDP or Komeito, shit is going change and people are going to look back in a couple of years and go "How the fuck did that happen?"

I mean, personally, I think that Japan's constitution is ridiculous from the Article 9 perspective (the war renouncing part of the constitution that makes it illegal for

the country to maintain any armed forces). If it were to change I would just love to see some sort of . . . I guess I would like Japan to take some sort of an adult attitude, to act a little bit more responsibly or take some responsibility, I should say. (But) I just don't know how much faith I have in that happening.

Yeah. I mean, I don't know. I support the constitution. I mean it wasn't written by Japanese originally, but it was ratified by Japanese and it was really embraced by Japanese. You know it was written by a few young New Dealers who were really concerned with progressive ideals and so just a few years later when the US wanted more Japanese support for the Korean War, Yoshida Shigu who was the Prime Minister used the constitution to keep Japan out of the war. Then by the 60s you had society as a whole stand behind it with the NANPO demonstrations. So I think that you could argue that the constitution really became a Japanese document because it actually was accepted, co-opted and used in the favour of different groups in Japan (society, pacifists, even conservative governments). But now the world has changed a lot, and the threat (real or imagined) posed from North Korea has really changed the discussion, and I don't necessarily know if revising the constitution is really in the country's best interest. While the LDP cites the "unrealistic" restraints of article 9, etc, they

have their own motives to rewrite the constitution. I think a lot of the modern conservatives have a second agenda because once you have the ability to redraft the constitution, who the fuck knows what's going in? There is no guarantee or no parameters set. When you are talking about re-writing the constitution, who's writing it? Who is going to vote for it? I don't know. It is a big question.

Well let's get to some punk. So despite all that, you wound up playing drums for CHARM. How did that happen?

The funny thing is I tried to keep it on the down-low about me coming. I told a few people and it took a couple of weeks to spread like wildfire and a lot of people that I know started e-mailing. We started making arrangements to hook up and go to shows and all this stuff. Uga from EXCLAIM and CHARM wrote me and said that Ken their old drummer was moving away and asked if I wanted to play drums. They are an amazing fucking band. One of my favorite of the new breed of Japanese thrash, so at first I was like "Oh man, I am only going in order to study Japanese. I really need to get my head around this". But he said that we only had to practice every now and then and we'll just see how it goes. So in one e-mail I said "yes" and from that point on I was in CHARM. **'We could just practice every free moment'.**

I mean I knew what I was getting myself into and so once I said yes and once it became established that, yes I was going to be in CHARM, I had to go completely gung ho on this because I can't suck and bring this band down. So once I got to Tokyo the very next day I had a four hour practice and we learned ten songs and we had a show two and half weeks later. It has been just constant practicing, and on top of that rehearsal studios are so expensive here. At first they were going to pay for me, but I told 'em, if I'm in CHARM, I'm in CHARM.... So yeah, I was gung ho and I just wanted to learn all the songs and stuff, but it took all my free time. It took a lot of late nights and weekends and stuff. Doing shows and stuff. People don't understand. You don't just roll up to a show at 9:00pm here in Japan. Like you have sound checks at 1:00 in the afternoon and

And you are at UCHIAGE (show after parties) until 3:00 in the morning. Now you guys did some recording.

This past Sunday.

Like four songs or something like that.

Three originals and a C.O.C. cover.

And you mentioned a few days ago, and this surprised me, you don't want to be named on the recording or whatever comes out as a result. What's the reasoning behind that?

That was just something I wanted to do with some other bands that I was playing with like last year. Right now I'm playing in a band back in San Francisco and I just didn't want to have my name on it because it would be instantaneously labeled as "WHAT HAPPENS NEXT meets SCHOLASTIC DETH meets



Max Ward as the singer in SCHOLASTIC DETH.

Photo by Captain Jason Wiley

SPAZZ meets something. It would just be name association and stuff so that is just something about me personally like that I have been thinking about for the past couple of years.... of trying to get my name unassociated from stuff because

Does it ... I mean, some people would almost think that it has implications that you are embarrassed by something or not totally happy with something.

Unfortunately that is probably going to be the case with CHARM so my name is going to be on it. I don't want them to think that I am ashamed to play with them cuz I mean it was such a fucking honor to play with them. The whole reason why they asked me was because we were friends, I have been in contact with Uga for at least 6 years now... I met them a few times and did the EXCLAIM tour. It is kind of a matter of ...they asked me to play drums and I said yes and we're friends and so it would be pretty lame if I somehow changed my name on the recording. But for the record I must say that CHARM does not sound like CHARM with me on drums and the songs that we played live which are the songs they wrote with Ken sound absolutely nothing like CHARM so it's my own personal opinion that of course CHARM was ten times better or was the 'real' CHARM with Ken on drums because Ken was fucking half of the live show.

Oh yeah, I mean they are a band that you have to see them and Ken, there was so much ... each member was exuding so much personality. And so unique the way they approached their instruments everything.

You know Uga sent me a CD and said hey check this out and like learn the songs and stuff. So I was learning songs before I came over and then you know I brought it over and stuff and practiced with them and I was still trying to figure out what the fuck Ken was doing on some of these parts. Like he is doing these tom

things but they are not like normal rolls and they are not triplets and you know he basically stands up when he plays and he holds his sticks with his fists so it is all arms. I asked other drummers who saw him, like I asked Yo from BREAKFAST and stuff and Yo replied "I have no fucking idea what he is doing." For a while they were talking to Yo as well to play drums. Long story short, I put myself in a position like the one when I joined CAPITALIST CASUALTIES, filling the shoes of a very unique and awesome drummer and I am a very generic straight forward drummer. I have my own style but it is just kind of straight forward and generic so the sound definitely changes. I don't think I will probably ever do that again. Like I would want to start a band from the get go. I don't want to join a band who has already defined their sound.

Well, you have played in other bands over the years. Is there any one band or release that you feel particularly proud of, like looking back on, where you feel ... I mean my own experience recording is sometimes it takes years to listen to something again and actually be happy with it and there is always things that nobody else is going to hear but for you it is always there and you have this idea of what it could have been, what were things for you that actually stood out.

For each band it is different. For example ...

Or even like band experiences as a whole. Band experience as a whole, to this day if you ask me in a couple of years it would be different or if you asked me before this band existed it would be different, but I really enjoyed being with the guys from SCHOLASTIC DETH. I didn't particularly enjoy singing because I don't think I am a good singer. But playing live was fun and it was an interesting experience to be out from the drum set but I always felt awkward. For me it was just so fun to hang out

with the SCHOLASTIC dudes, just the entire process of it was so unique because they were so detached from scenester stuff so it wasn't like we were talking about "Oh, did you hear about that guy who dogged that band in MRR?" It was just such an eclectic group of people and so when we went on the road we would have these great discussions and everybody was kind of in the same mindset and stuff so that was really good. But I have been really lucky, the guys in bands like WHAT HAPPENS NEXT?, CAPITALIST CASUALTIES, SPAZZ and others were just awesome. I'm still friends with everybody from those bands and just everybody (was fantastic). But to this day still I feel like SCHOLASTIC DETH broke up right at the right moment but that we still could have had another year of just going on the road and writing songs and stuff, which I would have enjoyed.

Is there anything you wish you hadn't been associated with, musically or band-wise or anything ?

Oh, of course. Like most people don't know that I played with the MEAT SHITS in like 90. PLUTOCRACY played with the MEAT SHITS at this small pizza place called Pony Express in Redwood City in like 1989 or 1990. So yeah we played with the MEAT SHITS there and that was the time when there was absolutely no grind core and like we were still flipping out on SORE THROAT and ANAL CUNT stuff and so here is this band the MEAT SHITS and they are talking about poop and sex and genital deformities and people puking semen and stuff like that and we were like "That's obnoxious". The main dude Robert lost his entire back line, except his guitarist and he really like PLUTO so he asked us to come and write songs and we were like "Fuck It. Okay we are just going to drink beer and smoke weed and fuckin' play with this band."

Okay, so this is the stoner days.

Of course. This is my ...

Fast Times.

I mean, we were paid basically in beer and weed. Remember this was when I was 17 and the other guys were like 15/16. These little grind core kids wanted to get wasted. They would come and pick us up because we didn't have cars and they lived in Modesto (about two and a half hours away) so they would come and pick us up and there would be a case of beer in the back of the truck and so we would just start drinking once we got in the back of the truck and then we would go to some place like a recording studio and we would make 1,000 noise core songs.

Who was Robert?

Robert Deathrage. He is infamous because of his later stuff but his early stuff he was actually in a band called CHEMICAL DEPENDENCY...in the mid-80s he was like a vegan, politically oriented thrash-core dude and then starts this grind-core band, trying to copy ANAL CUNT, so he was like using images of dicks with sores on them and all this kind of



Max in WHN? at Chicago-fest.

juvenile stuff. At the time we were recording these songs and stuff he started getting even more twisted and almost misogynist and so we just backed off and said fuck that, we quit. So what he started doing was recycling all these noise core songs so that you couldn't tell and there were porno samples in between the songs and stuff and then later with another backline he became completely a nazi, like talking about killing homosexuals, against minorities and stuff like that because he started building up this fan base that wanted to collect his records because of all this shocking underground banter.

...so he was like catering to it....

...so from then on, our pictures were on these demos and stuff like that and these people are collecting these demos because his later shit is so obnoxious and sold forever. Some people still come up to me and tell me (*starts whispering*) "I have that one record with you on it." Like a secret at a show. It is just one of those things. If there is one person I just fuckin' detest it is that guy. That's one thing that I wish I was never associated with.

Wow (tape cuts off). Max started to recount the MEAT SHITS playing with SPITBOY.

Yeah we played with SPITBOY and they came up with some literature to me and wanted to talk to me and I was on the same level with them. We were talking about the same books like Susan Faludi and all this different kind of stuff and they didn't know what to say. They were just kind of looking at me like what the fuck are you doing? And at that time I didn't have the brains to think to myself "What the fuck *am* I doing?" It was only a couple of months later that I woke up and quit that band, realized that that guy was a moron. This guy is in his late 20's coming to pick up 16 year old potheads so he can make pornographic noise-core so that's the history of the MEAT SHITS.

Okay, so we were talking just over the course of your stay here about playing live and you have mentioned this 5 year mark a few times in just sort of casual conversation.

In talking about it you mentioned you haven't felt that playing live has been a satisfying experience in the last few years so what part of playing in bands at this point is it that you find enjoyable? For a lot of people live is very much the pinnacle of the being in a band experience and that is just what one shoots for. If that's not the appeal for you what is still the appeal? What part of the process is more satisfying at this

point?

Seeing other bands. After a few of the bands I was playing in in the early 90s started to get recognized we were able to tour and play with all these other ripping bands. I have had for the past 10 years this experience of seeing these bands that are just totally ripping. But right now I have a total lack of confidence in my own playing, because I see such a disparity between what people expect me to do (from the bands that they associate me with) and what I can actually do now. I'm a third rate punk drummer at best.

...expectations are higher.

Yeah, expectations are higher, the myth has gotten bigger, like this whole idea of "Wow, that guy used to be in ____" or something like that. Expecting me to be like a Dave Witte from HUMAN REMAINS and bust out some blast beat double bass and sometimes I have a hard time just playing a regular fast beat. So sometimes playing live, like with CHARM, we practiced maybe three or four times before our first live show, but our first live show was this huge EXCLAIM festival at a club with super good sound and great fucking bands. All the bands' drummers are fuckin' rippin', like Davey of EXCLAIM and stuff like that. Our second show was with JELLYROLL ROCKHEADS and EXCLAIM. Those are like two drummers that are so unique and stuff and here I am trying to play these songs that I just learned and I haven't played drums before I came to Japan for months because I was just working on my thesis for school. It was just one of those things where like I love live shows because you know you get to see people you haven't seen for a while, you get to make new friends, you get to see all these bands and stuff like that, but as far as my own playing like I just have such a lack of self-confidence. I feel that I totally made CHARM worse . . . that's not the best feeling to have. A lot of people will come up after the shows and will go "That was really good" but even then like sometimes I just question "Are you just being nice or is it just because of who I was 5 or 10 years ago playing in these bands?" Like if I was just some new kid now, people wouldn't take any notice of my drumming.

Is there a part, for example, that song writing is ...

No, I love that. Oh, for sure. Sitting in a rehearsal space with people on the same level, you know eccentric different people, but still on the same level and you are doing this creative process. You experience the entire process, from sitting in your room writing the riff, taking it to practice, putting together a song, fixing the song, getting the song down, going to the studio and walking out of the studio. You have this thing that you have been involved with during the entire process. I totally love that.

You know all the different mutations it has gone through to get to that point.

Yeah, I love it.

You know the choices that were made and

you went down the ...yeah.

I totally love that process and again it is not in front of people and to be judged, etc. You don't have to give that tape to anybody. It is just kind of your own process. You just created that song and I think that is...I still totally just absolutely love that, but I think once you bring in the social aspect that's when I lose self-confidence.

So this is getting onto another topic. Of all the people that have come and stayed with me in Japan you're the one that by far has spent less time tracking down records, like going in the record stores....

This time I bought two eps in total. Last time I spent damn near close to a thousand dollars, last time I was in Japan.

Oh really. That was the WHAT HAPPENS NEXT tour.

That was with WHAT HAPPENS NEXT and there was SPAZZ and CAPITALIST, too. I just tried to save up as much money as possible and I brought over rare records from the U.K. and U.S. and stuff and just went record crazy.

I am just comparing you to other people who I have seen come over they are just trying to soak up as much of it as they can. You have had that experience in the few occasions in the past and it seems like this time if anything you wish you would have had more distance. Punk rock, hardcore in general now, what percentage of your involvement seems more like obligation versus still being really enjoyable? Has there been some sort of shift or imbalance?

No, it is a love - hate relationship. I mean, you have seen it. Practice is never any problem, but live shows and stuff I always just feel like "Oh man, that live show wasn't too good. I didn't play too good." Unfortunately 200 other people had to watch me play not that very good. The obligations from the scene and from people...yeah I don't know. There is a certain amount of obligation I just feel that there are four other people in a band and so it is a group effort. For example, like to take this out of the Japanese context, with WHAT HAPPENS NEXT? we did a tour of Europe this past summer and I had the option of doing a class that I really needed to do at Berkeley over the summer or I could fulfill my obligation of being a band member in this band. I thought "I have to do this for these other three other guys," but unfortunately for those other three guys I had a good time, but my heart was elsewhere and I was thinking about other things. So I kind of brought the experience down to a certain extent for the entire group and that has been happening a lot for the past couple of years. You know, in the past all I could think about was playing and touring, etc....and in the past



Max Ward playing with CHARM.

Photo by Daragh Hayes

5 years or so my interest has shifted to these other things but I'm still fully involved in music...so it slowly turned into an obligation for me.

It must go beyond playing in bands because there is the label, you used to write for Maximum, things like that and all those things I am sure some people here in Japan would have the impression just by the sheer volume of releases that come out that the label must be your full time job. A label that puts out that many releases in Japan it would be a full time operation.

Hell, the last 3 years I have lost over \$2000 every year..... If I was selling them at Japanese prices it would be a real job.

You would be earning a decent living.

The label, you know, it's weird because everybody always asks me will the label continue if you move for graduate school or something and that is just a given. I love doing the label because it is really just my personal relationship with a few specific band members that I really appreciate and it is my own choice of like do I like this band or do I not like this band? Do I want to do this or do I not want to do this? It is all on me. There is no obligation to other people except to fulfill my responsibility of putting out a band's record. And I make mistakes and my confidence is low with the label as well, but personally, it seems like it is a more fulfilling experience for me now even though I am losing money every year and I am still making mistakes. I would think there would be a point where you just did so many mistakes that you would have learned so much that you would never do it, but yeah, I still make a

shitload of mistakes.

You must have so much in the pipeline all the time though....

Yeah, but it's weird. I dig that just because it's my own love and labor. I realize that at some point I will stop playing music but the question of stopping the label is something totally different. Unfortunately, WHAT HAPPENS NEXT? was my principal band when I first started realizing that I didn't like playing live and I started losing my confidence with playing drums. Basically that entire experience for those guys was watching this guy that they couldn't understand sitting back in the van going "Dude, I suck. My bands suck. All these kids want to talk about bandana thrash and SPAZZ" and they are just going "What is this guy fucking talking about?" But they just had to watch the experience of me detach from my earlier love of playing music.

One thing that really surprised me the other day, like we talked a little bit in e-mails and together about you wanting to get more distance from the hardcore scene and almost...I mean there has been different

people who have officially sort of tendered their resignations and whatnot in public sort of forums and it really surprised me when you talked about writing an article possibly for *Short, Fast + Loud* about how I am not sure if I have this right..... but aspects of your involvement in the scene that you almost feel are pushing you away or you are just fuckin' sick of or whatnot. For me I almost wish I could be more involved with it at this point because I have so many other parts of my life that... I guess I am in a different position. I am not saying "Yes" to anything hardcore related (at this point in time). It's like I am looking after my other obligations first and then if I can fit in a show every two months I will go do that. Do you know what I mean? I don't go to the after party so I have been kind of pushing myself away from it in some respects and focusing on what I feel like are my real priorities. When you said that, I thought, isn't there a worry that people look at you as a public figure or whatnot and

See, that is the thing that just freaks me out because the people who know me..... You know I lived here for two and a half months, walking around in my underwear being frustrated with school and fuckin' not being able to speak Japanese very well and just all that kind of shit. You see me for who I am. Really like a person who is just living everyday life, but other people don't. Our conversations only deal with my bands and shit.... you know what I mean.

We joked about getting you into the

hardcore witness protection program so you could get like some fuckin' peace at some point.

Yeah, I know, I don't mind it. One thing I wouldn't want to have people walk away with from these conversations is that I don't like talking to people. I actually really like talking to people at shows and everything like that. I meet so many nice people all the time, it's just when the conversation is so clearly only about my bands, etc...instead of having a deeper conversation. That specific article, what I want to write it about is the whole time everybody is talking about selling out or whatnot, I think I am in the process of selling out right now. Like detaching myself from the scene and at first I was really taken aback by it, because I have been so into this music ever since 6th grade. I can just remember being in 6th grade and being so fuckin' into it like this thing that my sister just turned me onto. From 6th grade on I have listened to the same goddamn music my entire life. It is pretty sad.

But you know what, for me I go back to things that I used to think when I was a teenager were too generic then and now I can almost dig it even more. My tastes have expanded, but I am 33. I still like shit that is easily shittier than what I used to like when I was 15 and I don't know why but I will go back to some old records and I will appreciate them in a different way now for different reasons and so it is a weird fuckin' thing. I thought when I was 16 that I thought maybe by the time I was 30 I would be either playing jazz or into jazz or something like that but I am just buying fuckin' "The Stupids" re-issues or something. What the fuck?

Yeah, my own experience with that is that now for the past five years where I have tried to detach myself to a certain extent both due to some disillusionment with the scene and my expanding interest with things not music related. I wanted to write this article because we (as a scene) are always talking about these people who are in bands who are singing about all this important stuff and then five years later they are nowhere to be found and everybody is like "Well that sucks. They sang about all this really important shit and they left the scene. Why is that?" No one ever decides one day that I have these anarchist principles and I am vegan and I love this band and then two weeks later I am not vegan, I am not political and I fuckin' hate this band. For me what it is, the process of selling out is I want to study history. I want to receive a doctorate in history which requires 7 full fuckin' years of me totally putting my head to it. And that's what I want to do. I don't want to play Gilman. I have been playing for the past 10 years once a month, and that time was fine and that was a great experience but now I want to do something else. I am still the



same person, I still have the same political beliefs, I still like the same music and everything like that, but my priorities have changed to a certain extent. It's not like white picket fence, family, conservative, working down at some military industrial complex company. It is just that I have a different passion now and I think that is what probably happens to a lot of people is

Other stimulation or experience....for me it was like I didn't feel like I had to be in a band or tour anymore because if I was touring or roadieing you go to a new city and have the same fuckin' conversation. You are sick of having the same conversation again and again after a certain point. You think, "I could get a lot more out of just sitting down and reading a book" or whatever.

I still have a lot of stuff that surprises me and everything like that but I just really want to put a lot of effort into my studies. I am going towards history with the same passion that I did with

music. I want to excel in this field and stuff. I have this opportunity and like I have done some pretty good work in the past at Berkeley which has opened up some doors for me so I just want to take advantage of thatso that means I am going to be doing less and less of music so however people are going to perceive that like "Oh, he is getting out of that. He doesn't like the music." I just wanted to write this article talking about here I am in the process of detaching myself and this is what is going through my head right now. Like I don't know if it is going to be the same in five years or whatnot but this is how it happens probably for some people. Some people just get into different shit.

Isn't there a worry that bringing it up in a public forum like that it will only fuel more shit talk and even exacerbate feelings of bitterness because people will be "Oh, Fuck"?

There is already bitterness. The thing is that the article wouldn't be received in that certain way if there wasn't already an underpinning of that. And that's another thing that just really annoys me with the scene is there has been a couple of bridges burned with some past friends and there has been heated discussions about shit and it has been tense, so for those people this will be a perfect little bit of gasoline to put on the fire. "Oh see, see that guy, selling out" kinda shit. But the thing is I am not really cutting out. I am still doing the label and I am still playing in a band in San Francisco and stuff I just have this other passion that I really want to follow through with it. Just follow my heart, you know. So we'll see how people receive it. Who knows?

And so I don't really know where to go from there. I guess it is just finding what is sustainable.

Yeah, B from SCHOLASTIC DETH, he was the drummer. He is going into his third year of a PhD program up at Northwestern in Philosophy and I can only imagine what a graduate level philosophy course is like. I can barely understand introductory philosophy stuff but he is starting up a band. He has got a life. You have to have that balance in life. Even I, the whole time I was studying my ass off at Berkeley I was touring with CAPITALIST and SPAZZ. I was really stoked to go play on the weekend and really stoked to answer mail and do this stuff. So doing a PhD program for 5 years without having some kind of outlet, that is just not sustainable. Instead of selling out maybe what I am trying to find is a sustainable balance because before I have been so involved with music and now I just want to ease back a little bit and just kind of find that balance. Where I can still really have fun practicing and looking forward to shows and stuff, but really do history studies full time.

Ok, Let's stop there. Thanks a lot Max.



Barcelona

By Bolex Boy

Most people were having trouble finding the show. They popped out of the Metro into the bright sun and then looked around puzzled. People alone looked shyly at others who might just be going to a crust punk show. Perhaps following them might even be a better adventure on a Friday night. It was a weekend crust festival in Barcelona. The alternative on the same night was a punk show that was part of a large community festival outside the city. The last time I was in Barcelona I spent a sleepless night after a show waiting for the commuter train service to start at 6 am. This time I opted for the crust fest where there might at least be a chance of getting back to my hostel in the early hours of the morning.

A lot of people are writing about culture and globalization, with McDonalds, Starbucks and Disney all over the world. Maybe. My own sense is that punk is different in Spain, Mexico and Canada. The music travels easily. Generic crust sounds pretty much the same everywhere. But apart from the music, most other things are different.

This weekend crust fest in Barcelona was in a squat. That's why everyone was having trouble finding it. The Carronero squat is an empty factory building in a mixed residential area, a minute away from a busy shopping street. The entrance is three Euros (about five dollars) the traditional low price. Once inside there is a bar with cheap beer and two large tubs of free food (salad and pasta). The sound system is further back and a video projector shows a documentary about Chiapas or Colombia. There is one small distro on a low table with CD's but also some 7" records, fanzines and cassettes. (Most releases in Spain today

are on CD because vinyl is expensive and has to be pressed outside the country.) Two people are selling silk-screened t-shirts and patches. There are bowls of water for about ten dogs who are all having a marvelous time rushing around. One waits patiently for someone to kick half a coconut.

I found the squat with three working-class boys dressed more for an Oi concert than a crust show. They actually didn't seem to know who was playing. We split up once inside and I had a couple of cheap beers. A lot of people brought their own—you can buy beer at corner stores here, just like in Montreal. The flyer said 11 p.m. but the first local band ESKUPE didn't start until 12:30 a.m. and the Metro closes at 2 a.m. on the weekend. A doorway was broken through the wall into the next large space where there were about twenty mattresses on wooden pallets—solves the problem of getting home. By the time ESKUPE started to play there were between a hundred and 120 people. Mostly crusty punks with faded black clothes and messy hair. There was one boy in drag with a tartan mini-shirt, double mohawk, and eyeliner that also served to paint a thin moustache on his upper lip. Probably the sexiest punk drag I've ever seen.

People talk about punk as a youth culture, but as usual most of the organizing was done by people in their mid-twenties. Although apparently not well known, this is a well-organized squat. There are high bar tables made from metal flooring and a mosaic on the wall in the shape of a skull and crossbones made from broken mirror. A considerable amount of thought has gone into the event, from the videos projected onto a sheet hung beside the bar, to the large banner in the lane outside asking people to keep their dogs from chasing the neighbourhood cats. I'm not sure which countries in the world have big crust scenes. But this show seems very European, part of an extensive squat scene. The other bands to play that night were DISFACE from Barcelona followed by SICKNESS and DISBEER, both from France.


show Reviews

Saturday June 12th, 2004 @ Planet Kensington

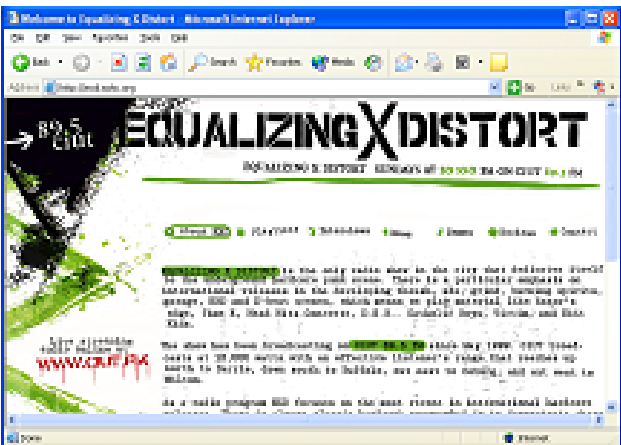
It was a bit of a hipster night. Three new local acts from more of the rock n roll side of things sounding off in the new goof hang out in the Market. The place used to be a local watering hole known as the Greeks. And it is located right next to a fish market so the place stinks. And Saturday night was kind of mild so the smell was particularly ripe, but that is fine because we were all there to see the bands. I missed the BAYONETTES which features our very own Marky Rodenhizer and his girlfriend Mary Ann and another tandem of Bennett and Zoe, but I have heard a rehearsal tape and they sound like the AVENGERS, so it sucked to have missed them. But I had to work so what are you going to do? I got there for the first song of BRUTAL KNIGHTS and I recognize a TEEN CRUD COMBO song and I am thinking, what the fuck? I wasn't sure of the make up of the band until I got in there and heard the Nick Flanaganisms. He was the singer of TEEN CRUD, so the TEEN CRUD cover made sense. And Jon Sharron was shaking his head from side to side like a go go dancer. He has been in so many fuckin' bands and more recently plays in RAMMER, but has played in CHOKEHOLD, UNION OF URANUS, and HACKSAW. His brother Matt plays drums in the band and is also a fellow HACKSAW-ian. Katie Whitaker, who was one of the original members of RAMMER and also played in COUNTDOWN TO OBLIVION was rocking the licks. And Katie and the Sharon brothers have been friends since their Cornwall origins so I was wondering when they would start a band together. BRUTAL KNIGHTS seems to be the realization of a home town group. Danielle, who works at Soundscapes also plays in the band. An all star line up as far as I am concerned, and they rocked it. Some dirty sounding amped up garage rock that is much heavier and kickin' than the garage tag might suggest. Their sound encompasses the heaviness of HACKSAW and the lick magic of RAMMER then drives it through the TEEN CRUD speedometer. Their sound is lethal. I couldn't get enough of them; I hope they play again soon. BUSH LEAGUE headlined and this is where some of the hipster

EQUALIZING X DISTORT

In-Line



<http://exd.sohc.org>



Playlists, interviews, demo features, reviews, and more.
It's a web version of the show.

vibe really played out. Mark, the drummer of TEEN CRUD, plays in this band. I have heard about them but never got to see them play. And although Mark is a solid drummer, they don't use him like the crazy ANGRY SAMOANS pace that TEEN CRUD did. Instead there is a more new wave rock back beat. A lot slower and more pounding. I kept thinking of GANG OF FOUR when I was watching them. But the music also incorporates almost an *Og* feel to it, in that there is some real basic garage rock in the sludg-a-billie sense of the word. So, part percussive heavy new wave with an ever so slight twisted rock and roll influence is what I kept hearing, but the singer is more of a Ian Svenonius (NATION OF ULYSSES) character. He tries to be a firestarter sliding back and forth and bouncing to the drum beat, and then he lurches into the crowd getting right into everybody's face. It is a technique not unlike Jello Biafra, but it is one that also puts people on edge. He tries to soften the blow by doing an almost vogue mockery of celebrity, but sometimes it comes off as pretentious. Until you try and get in the head of the singer and you think, maybe this is all just nerves? Some people were playing along with it trying to get to the singer before he got to them, but others like myself just tried to avoid being the next stare down contest.



movie reviews

This is a documentary about Producer / Director Morgan Spurlock who decided to eat McDonald's for three square meals every day for 30 days and moreover to see what would happen to him. At one point in the movie, Morgan looks to the camera and states "I am about to embark on every 8 year olds dream". By the second day, after his first super sized meal, he was already having regrets. A bout of indigestion later has Spurlock upchucking lunch out the side of his car window.

SUPER SIZE ME

The idea for the film came to Spurlock over Thanksgiving dinner in 2002 where he learned of a law suit against McDonald's launched by two girls. One of the main underlying factors in the suit was obesity as a national epidemic and that fast food chains were partially responsible for this. In order to make Spurlock's experiment accurate he needed to re-create some of the other factors that effect ones health. He enlists the help of an Exercise Physiologist, Eric Rowler, to help determine the average amount of unintentional exercise an American gets. Just over 1,000 steps is what they determine, so once Morgan reaches that daily limit, he needs to find alternate sources of transportation like a car or cabs. The comment after his first cab ride is "I can tell this is going to be a very expensive experiment".

Furthermore, his conditions require that if he is asked if he wants to "Super Size" his meal he has to agree. By the movies end, he has been super sized 9 times. 5 times was while he was in Texas, which was only for a couple of days. Coincidentally, the 5 of the top 15 obese cities were in Texas, 4 of which move into the Top 10 by the movie's release date.

In order to control the experiment, Morgan is only allowed to eat things on the McDonald's menu. Morgan's physician, Dr. Daryl Isaacs pleads midway through the experiment with him to start taking aspirin to reduce some of the effects of the heart palpitations but Morgan refuses. His Nutritionist, Bridget Bennett asks him to cut down on the sugar intake by cutting out the sodas and Morgan responds "only if they sell it at McDonald's". Morgan stays true to the experiment.

Lastly, Morgan had to eat every item on the menu at least once. He checked off the items as he tried them, In Texas and California he came

across some local specialties that he tried. But by Day 9 Morgan is telling the camera that he is bored with the menu. The last supper at McDonald's is held as a birthday party and even at this function you see Morgan chowing away at his Birthday cake. It is priceless.

In the first week of the physical, Morgan gains 10 pounds. Over the entire experiment he gains 28 pounds in 30 days. The side effects get pretty serious. So serious that his doctors, his nutritionists, and his girlfriend plead with him to stop.

The doctors discuss the damage being inflicted on his liver, some of which they speculate are irreversible. The staff at the nutrition centre start calling him "Burger Boy". In fact, the movie lists off a range of health conditions associated with obesity and it is no small list.

His girlfriend, Alexandra Jamieson, discusses rather candidly about how this diet has lead to incidences of erectile dysfunction and circumstances in which she has to do all the work during sex due to Morgan's fatigue level. Morgan himself complains of illness by Day 4, depression by Day 6, headaches by Day 12, serious heart palpitations by Day 21, and general fatigue. Witness Morgan gasping for air as he climbs the steps to his apartment and this is from a guy who was fit prior to the experiment.

Dr. Lisa Ganjho explains the headaches as related to developing an addiction for McDonald's. The depression is related to the sugar crashes from the meals. Morgan overcomes the depression whenever he eats his next meal. But Dr. Ganjho is astonished by Dr. Isaacs' results of how badly the liver is doing. They both would have never expected that it would be worse then an alcoholics. They compare the liver to pate and are worried of permanent scarring of the tissue due to overuse. The body really has to expel the junk found in a McDonald's diet.

By the end of the movie Morgan figures he has consumed 8 years worth of McDonald's in one month. A quick survey of nutritionist reveals that people should eat at fast food restaurants once a month if they have to.

But some people sustain this kind of a diet. Morgan meets Don Gorske, a self proclaimed Big Mac enthusiast, a dude that looks like a cross between John Lennon and Joey Ramone. Don re-tells the story of getting his first car. He drove to McDonald's ordered three Big Macs and ate them in his car. He did the same for lunch and dinner. That is 9 Big Macs in a day. McDonald's refers to anyone who eats at Mickey Dee's at least three times a week as a "heavy user". Please note the term "user" as



Morgan Spurlock, Director and guinea pig.

the reference to addiction starts to become apparent in Morgan's condition. An expert on addiction explains the cravings, the headaches and the depression in terms of an addiction.

Furthermore, John Banzhaf III, Professor of Law likens McDonald's marketing to kids with the toys and the playlands and the meals to that of the tobacco industry with the toy cigarette packs. McDonald's gets you young and psychologically speaking creates a warm fuzzy feeling associated with the place. It is sinister.

There are further explorations into the obesity epidemic. Bruce Howlett is a surgery patient who becomes so desperate to improve his health that he reverts to stomach stapling. Seen as a last resort private medical solution, the film captures Bruce's surgery and sets it against a ballet type soundtrack. It is truly bizarre.

An exploration into school cafeteria food compares public schools against a detention centre. A quick survey of a public school sees kids eating swiss rolls, soda, and french fries. Essentially the same high sugar, high sodium diets that will get them in trouble later in life. A detention centre has lunches sponsored by a local health food centre. The teachers notice that ever since the program has been instated the kids remain focused and attentive. It is noticeable in the footage and these are supposed

to be troubled kids. Morgan finds out that the programs cost the same to run, as well.

McDonald's has stopped the "Super Size" options at most of their chains. They introduced a healthy line of yogurts and salads since this film has come out. The funny thing is that this healthy line contain higher sugar contents than previously seen in McDonald's product. An example is the McGriddle which contains more sugar and fat than a Big Mac and it is half the size. The Yogurt option is higher in sugar content than multiple ice cream sundae and shake options and that is only if you don't include the granola. Even the salads have high sugar contents.



Morgan has lost most of the weight, but it took him 13 weeks. The long term effects are yet to be determined.

I think this is one of the best documentaries to come out this year. A little more light hearted than what is expected of "Fahrenheit 9/11", but some great food for thought, pardon the pun. (www.supersizeme.com) SP

The Corporation

This is a film that critically analyses corporations, beginning with the premise that corporations are the dominant institutions of our time. Mark Achbar, the Director of the Chomsky film "Manufacturing Consent" is involved in this film and with the Jennifer Abbott and Joel Bakan are able to get some likely and unlikely folks to speak out about corporations. Some of the likely critics include Noam Chomsky, Michael Moore, and Naomi Klein. Some of the unlikely spokespeople include the founder of Reaganomics Milton Friedman, who refutes the idea that corporations should be treated like individuals because they don't have a morality. Sam Gibara of Goodyear Tires who refutes the idea that CEOs can apply their morality to CEO decision making. Mark Berry, a corporate spy, who dishes out some of the dirt behind corporate espionage and at one point recounts a scenario of the intelligence epicenter involving high level government spy organizations and corporate intelligence. Carlton Brown, a trader who is brutally frank about how their clients made off like bandits during 9/11 because they were invested in gold, instead of oil. Probably the most inspiring spokesperson of the lot was Ray Anderson, the CEO for Interface Carpets, who had an environmental epiphany and re-organized his corporation around the principles of sustainability for an industry notorious for its landfill contributions.

The film boasts a cast of 7 CEOs, 3 VPs, 2 whistleblowers, 1 Broker, 1 spy, and an FBI consultant on psychopathology. The documentary has spawned a book by Joel Bakan which should be released at this point and is called "The Corporation: The Pathological Pursuit of Profit and Power". The book helped form the structure for the movie. However there are a number of story lines used throughout the film.

The film starts off with a look at the origins of the corporation and trace historical developments of this institution. The first in a series of chapter headings is about the corporation as a legal person. It started in the 1800s when corporations gained this legal status as an entity existing to create wealth. The costs were illness, death, poverty, pollution, and exploitation.

From here a diagnostic checklist taken from the World Health Organization is used to identify character traits of the corporation. This serves to more accurately assess the activities of the corporation in terms of a type of person. The results are that the corporation is self-interested, inherently amoral, callous and deceitful, in breach of social and legal standards to get its way, and does not suffer from guilt, yet it can mimic the human qualities of empathy, caring and altruism. Dr. Robert Hare, a consultant

with the FBI determines that the corporation fits the character type of a psychopath.

Case studies are shown throughout about how corporations commit harm to workers, human health, animals and the environment. The retelling of a sweatshop watchdog group and their testimony into the Kathy Lee Gifford case of exploiting child labour is extraordinary as a 14 year old. Footage of Nike plants, the kind that Michael Moore tried to expose, tell of precision and exploitation down to a scripted milli-second itinerary.

The film moves into a section called "Monstruous Obligations" which is really about the myths of corporate responsibility. Sir Mark Moity-Stuart, a CEO with Shell recounts a story of a demonstration on his front lawn with Earth First activists. And as they share dialogue about their mutual concerns for the environment, Shell develops one of the world's largest pollutants and hangs demonstrators for their opposition to Shell's environmental practices. The countering of the too make this concern seem farcical.

The next leg of the film is about the encroaching privatization of every square inch of the planet. The medieval period was the development of the idea of the "commons" in which things like land, water and air were considered shared spaces that we all had a responsibility in taking care of. In the 15th Century the enclosure movement began putting up fences around public grazing lands. Today the race to own ideas surrounding DNA exemplify how far this privatization movement has come. An example of this leads to shots of birthday parties without sound because the producers didn't want to pay Time-Warner for the rights to have "Happy Birthday" sung in the movie even though the footage is from home movies. Can you believe that they have the rights to "Happy Birthday"? The race is on to own every potential genome for every species on the planet. Nothing is sacred.



The world of advertising is explored next in which perception management is analyzed from the advertising agencies to child psychologists. The employment of the "Nag factor" is explained as a strategy in advertising. Using kids to get parents to consume. It is heinous. The extension of advertising is taken to new levels as two post secondary level students allow themselves to be corporately sponsored for the education as they become walking billboards. And Disney builds a town called "Celebration" which is to be the ideal neighbourhood. Soap bubbles are blown in the manufactured main street so that the kids could pretend to have snow.

Those who try to do good get nailed. A case of whistle blowing is documented in the media. Ironically, the one institution that is to tell the truth takes their investigative reporters to task on a story not so friendly to an advertising client. After whitewashing the story with 83 different re-writes, Fox then tried to buyout their reporters. And they wrote a letter back to them saying they were trying to dismiss them. That was enough to convict Fox, but was later overturned in the Appeals Court. It is safe to say that these reporters were kept busy so that the reports on rBGH couldn't be reported. Meanwhile the hormone is banned in England and Canada among other places in the world.

Corporations have a long standing difference with democracy. From their attempts to overthrow Roosevelt in 1934 because of his New Deal practices were not in keeping with the philosophy of laissez-faire capitalism. There are countless stories of the development of Fanta, or a front company for Ford, or IBM developing punch cards for the Nazis to better process their internment system.

Although, corporations are pretty aggressive at getting what they want there are fissures in the system. Seed activist Vandana Shiva talk about how farmers in India trade seeds that don't have the suicide gene in them and are able to have better crops that are not dependent on pesticides. A popular uprising in Bolivia that stopped the privatization of water making it accessible for the majority of the people. The demonstrations at global summits on trade reflecting the development of a movement on the consciousness towards issue of globalization. There are examples of fissures that may eventually lead to the demise of this latest of institution. (Zeitgeist Films / www.TheCorporation.tv) - SP



Reviews

Reviewers are: Andy Stick, Motherfucker (ASM), Craig Caron (CC), Simon Harvey (SH), John McDonald (JM), and Stephe Perry (SP)

Beyond Description "A Road to a Brilliant Future" CD

BEYOND DESCRIPTION have been at it for about 15 years now. They are based in Tokyo and have produced consistently good hardcore. It is of the metallic rock influenced burning spirits sort, but instead of making long and repetitious parts, BEYOND DESCRIPTION cut out the shit. Their songs are heavy sounding thanks to this burning spirits influence, but their music is interesting because it doesn't fall into the verse-chorus trap that most bands playing rock can fall victim to. I realize the essence of a d-beat is three chord repetition played over and over until the beat becomes you, but there is something to be said for the alternative which is a GAUZE style of writing hardcore which involves taking a whole bunch of good song parts and stringing them together so that all you hear is raging hardcore. BEYOND DESCRIPTION take this GAUZE style and apply it to their heavy sound. How cool is that? (Crimes Against Humanity Records / P.O. Box 1421 / Eau Claire, WI / 54702 / USA) - SP



Business, The "Smash the Discos" CD

Who the fuck knew that Mark - the bassist of the BUSINESS was in a band with one of the co-founder's of CONFLICT? The band was called MALICIOUS DAMAGE and they pre-dated both, but represents a missing link that helps explain this re-issue. There are peace punk songs on here. Peace punk songs were so ideologically opposed to the skin and oi scene. This CD starts out with a song called "H Bomb" which is obviously an anti nuke song. And also found on here is the BUSINESS doing a version of "Do They Owe Us a Living" which later became a big hit by CRASS (if there is such a thing?). There are 5 unreleased tracks including these two that provide a bit of a head fuck. Another unreleased song is "Last Train to Clapham Junction" which sounds like it is influenced by early DISCHARGE. The liner notes put the BUSINESS history into perspective. Being plagued by label problems with *Secret Records*, this collection represents two sets of recordings that got lost before getting released. The 5 unreleased songs were to be a 12" to be called "Out of Business". The main material was to be part of a full length surrounding the "Smash the Discos" ep. At some point the tapes were recovered from the studio and then from the label, so some of this material is new. This collection may not have the smash hit "Harry May" probably the BUSINESS' best song, but it does have "Blind Justice", "Smash the Discos", and "Loud, Proud, and Punk". And it does have this political side to the BUSINESS that wasn't so evident. And there is a real menacing version of Harry Belafonte's "Day-O". Another great nugget from *Captain Oi!* Rivaling the ANGELIC UPSTARTS singles collection. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK) - SP



Chainsaw "Monopolized" 7"

A four song EP released to coincide with their US/European tour and the bands 12th anniversary. I am not sure why this band is not more popular as their output has been consistent, burly, nitro-charged traditional Japanese hardcore with strong, howling vocals, rabid guitar gymnastics and hints of melody. A great 7"...buy anything and everything you can get your hands on. CHAINSAW keep it burning. (Even Worse Records / Noel De Boer, Saenredamstr 44-2 / 1072 CH Amsterdam / Netherlands) - CC



Clashdogs "Buzz Emotion" CD

The CLASHDOGS are a curious blend of a number of styles. The songs are rooted in a style of rock and roll played by bands like ASSFORT and SMASH YOUR FACE, however they are not so one dimensional. The band accents their material with elements of fastcore and oi influences. Songs like "Let's Start the Fuckin' Show" come busting out of the gates with fast played winding up guitar parts that scream skate-core, similar to the styles found in EXCLAIM or JELLYROLL ROCKHEADS. Songs like "Equality" have back up vocals that are sung by a group and with



a harmony and serve to remind me of the legendary TOY DOLLS. The melodic pop punk style at the beginning of "Buzz Emotion sounds very SNUFF-esque. Whereas the ringing out guitar parts found at the beginning of "We Go One, We Go All" sound very much like "Scared to Dance" era SKIDS. I know that sounds like an eclectic mix but I am just calling it the way I hear it. And I am surprised at how well all the styles work together. (MCR Company / 157 Kamiagu / Maizuru, Kyoto 624-0913 / Japan / www.dance.ne.jp/~mcr/) - SP

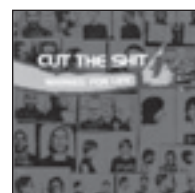
Crime in Stereo "Explosives and the Will to Use Them" CD

This is hardcore with melody and a clever sense of wit. The production suggests that they have one foot outside of the D.I.Y. scene. CRIME IN STEREO remind me of KID DYNAMITE or PAINT IT BLACK with the brain of a CHARLES BRONSON era Mark McCoy as the lyricist. It's fuckin' good, but it makes me feel dirty to admit it. (Blackout / P.O. Box 610 / Hoboken NJ / 07030 / USA / e-mail: info@blackoutrecords.com) - SP



Cut the Shit "Marked for Life" CD

What you have here is 12 new CUT TO SHIT tracks of pure fury fueled blaze-core ripping up your eardrums. CUT THE SHIT take the TEAR IT UP style of hardcore and apply a Boston feel to it, which means they play no-nonsense thrash-core. For those who have heard the two ep's or the LP you can expect a continuation of the same crazed, balls to the wall, fuckin' go-core. For CUT THE SHIT completists this has 12 new tracks. For digital-files, this contains CUT THE SHIT's other two eps on a CD. For fans of mental paced hyper ventiating hardcore that combines the right amount of criticism with cynicism look no further. My only concern with this is the caption in the liner notes that reads "CTS Crew R.I.P." Please don't let this be the latest casualty in the hardcore scrap heap. That would be a shame. (Gloom Records / P.O. Box 14253 / Albany, NY / 12212 / USA) - SP



Deadfall "Destroyed by Your Own Devices" CD

Fast straightforward early hardcore like it's 1983. Nothing new, nothing original. Just good fast, go for the jugular and smash your knee cap while they are at it hardcore. Feedback, solos and thrashing drums - what more do you want. CIRCLE JERKS / VOID inspired, chaotic, no frills devastation that keeps the blood boiling. Check it out - this band can do no wrong. (Six Weeks / 225 Lincoln Ave / Cotati, CA / 94931 / USA) - CC

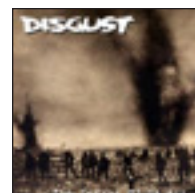


Deadfall "Destroyed by Your Own Device" LP

Technically this is a 12", but there are enough songs on here to call it a full length. Anyway, we are splitting hairs here because that's probably the only bad thing I can say about DEADFALL. What you have here is San Francisco's latest thrash sensations, combining the vocals of early CIRCLE JERKS with the thrash goods of SUICIDAL TENDENCIES and DRI in one unit. It is crazy how much Nic's vocals sound like an early Keith Morris. But the band plays some clippingly fast hardcore beats that remind me fast mid-80's hardcore that is all speed and no metal. And they do an interesting cover of a SKEWBALD song for which they call the song "Something in My Head". Now I am not sure but I think the title is a reference to the ripping off that Pat Dubar did with UNIFORM CHOICE of what was essentially unreleased MINOR THREAT material. Apparently Pat and Ian were friends and Ian sent a copy of this unreleased MINOR THREAT demo to Pat and Pat took the words and used them for the U.C. song "My Own Mind". It was only when the SKEWBALD ep came out that Pat Dubar was busted in a minor way. However, with this unique re-titling of the cover DEADFALL draw attention to the connection even more. Very clever. (Six Weeks / 225 Lincoln Ave. / Cotati, CA / 94931 / USA) - SP

Disgust "The Horror of it All" LP

Lee Barret and his hired guns from the world of *Terrorizer* magazine pin-up metal return for another vanity D Beat project. In much the same way that hardcore kids tend to fail miserably at recreating their embarrassing worship of SLAYER and AT THE GATES, this gang of bangers play total DISCHARGE-lite that has some vital element



missing. There's just something here that doesn't click and instead of creating a glorious drunken roar against this horrific system that enslaves us all, men, women AND children, it sounds horribly workman like and labourious. Not good, not good at all, my guess is the drummer is one of those metal heads who can play anything except a convincing d beat, thus making this record sound totally stilted and unnatural. Some longhair in a bar: "dude we should TOTALLY do a band that sounds like DISCHARGE!" Some other longhair in a bar: "AWESOME!" (Crimes Against Humanity / P.O. 1421 / Eau Claire, WI / 54702 / USA / www.cahrecords.com) - ASM

Driller Killer/Viktims "Someone's Gonna Die Tonight" Split 7"
DRILLER KILLER lash out covers of England's legendary CONFLICT and The BLITZ. The first one respectively is a rendition of "Neither is This" and I think they pull it off- especially during the chorus as Cliff's almost inhumane vocals and Selle's deadly, precision metronome drumming just shred right through it as if it were one of their own. I had higher hopes for "Someone's Gonna Die Tonight" for whatever reason, but sadly, it comes off sounding rather silly. Not so much with the "Oi-Oi-Oi!", but musically, there's not much in common and they don't make any attempts to fuse the two styles together like they do with the first number. Even though this could be DRILLER KILLER'S worse effort to date, they still manage to badly upstage the flipside. I don't know how these two bands hooked up. Not to be mistaken with the Swedish band, (VICTIMS) this VIKTIMS reside from France and refer to themselves as "Punk Crust". I'm not so sure that this accurately describes them. With all songs hollered in French, they sound more to me like a band who is inspired by Brazilian Hardcore, but without the desperation, and devoid of any lingering musical sustenance - instead, the most memorable thing about their side is the Burping, Belching and Vomiting segues between a couple of songs. So if that's your thing, then I highly recommend this to you. Comes on groovy tie-dyed pink vinyl (Split release: Le Compolt Matsa address confusing, so email: mat_sa85@yahoo.fr and Evil Biker Records / 24 rue Pierre Lise / 49100, Angers / France) - JM

Exit Condition "1988 - 1994" CD
EXIT CONDITION, I remember seeing the mouth biting the guitar neck artwork. I remember picking up their material thinking they were to be part of the Pushead group of fast thrash that defined *Pusmort* releases. EXIT CONDITION came out of the wave of ultra fast bands that dominated mid-80's British hardcore. And although their artwork looks like they belong with HERESY and RIPCORN, the music has far too much melody. This is even more confusing when you consider that they were from Stoke on Trent, the same home town as DISCHARGE. However EXIT CONDITION were more like bands like SNUFF or even LEATHERFACE who were forging new territory at the time. You can hear a lot of melodic accents that became SNUFF signatures coming out of the fast hardcore that is EXIT CONDITION. (Boss Tuneage / P.O. Box 74 / Sandy, Bedfordshire / SG19 2WB / UK / www.bosstuneage.com) - SP

The Fallout "Turning Revolution Into Money" CD
Great driving melodic punk with a left leaning message. This is one of Toronto's newest and brightest talents, featuring Jeremy the guy behind the Anti-Warped tour shows. The FALLOUT remind me of the CLASS ASSASSINS with a healthy dose of the CLASH and INFA RIOT thrown into the guitar work. As for the vocals they remind me of Frankie Stubbs meets AGENT ORANGE, which translates to an odd mix that is a snotty style that has a hoarse delivery. As for the ideology, the FALLOUT are talking about important things like the erosion of civil liberties in "Quebec City" to scene violence in "Macho Duck". The lyrics seem to be inspired by bands like the ANGELIC UPSTARTS and DOA. The FALLOUT are kind of like something between MARILYN's VITAMINS and the CLASS ASSASSINS however there is loads of group back ups that will have you singing along as if it were the CLASH's "I'm So Bored". This is fuckin' great, especially for a debut release. (Longshot Records / PMB #72 / 302 Bedford Avenue / Brooklyn, NY / 11211 / USA / www.longshotmusic.com) - SP

Knife Fight "Burning Bridges" ep
I think I like this more than their first ep. The first song sounds like "Chunks" by LAST RITES crossed with "Protest and Survive" by DISCHARGE. That is a very good thing. Last song sounds like BLITZ in

parts. This is a pretty different style than the first ep and I'm interested to see where they take the band after this. Personally, I hope they go further down the road of mid-paced DISCHARGE chug, but hey, I'm biased that way. Incredible record, seek it out. (My War Records c/o Matt Summers / 36 Kings Circle / Malvern, PA / 19355-2002 / USA / www.mywarrecords.com) - ASM



Los Crudos / MK-Ultra Split 7"

Where do I start and what can I say besides buy this before it is out of print. 7 songs pulled from the vaults that hit hard and fast. MK-ULTRA bite first with 3 short blasts that draw blood and have you enjoying the throbbing sting. The words "we won't be marginalized, we won't be anesthetized, we

demo features

Kirottu "Tyhja Sota" Demo

KIROTTU are a hardcore band from Massachusetts that sing in Finnish. And why not? If POKKEUS or LAUKAUS, both Japanese bands, can sing in Finnish, why not a band from the eastern seaboard. KIROTTU sound closest to KANSAN UUTiset in terms of overall sound be it the sloppy drumming or the tin guitar sound or the gruff deep sounding vocals. But they sound closest to PROTESTI in terms of production value, which isn't good. However an American band singing in Finnish is good. And they make good use of the "Hardcore '83" logo from the legendary "Propaganda" comp. (Aaron / P.O. Box 696 / Carlisle, MA / 01741 / USA / e-mail: xunitedforcesx@yahoo.com) - SP



Uzi Suicide "Unholy Thrash" Demo

This three piece from Santa Cruz play some thrashy styles of hardcore that can reach breakneck speeds. The vocals remind me of the forced throaty sounding tough guy vocals of bands from the power violence era and although I can't peg exactly who the singer reminds me of it is somewhere between INFEST and SPAZZ. (P.O. Box 675 / Santa Cruz, CA / 95061 / USA) - SP



Stolen Faith Demo

From Wyoming comes this very scrappy discombobulated band that manages to sound fierce while sounding immature. The reason for the fierce comparison is that the singer sounds like Choke when he gets to screaming. He also sounds a little like the off kilter approach of the singer from TH'INBRED. The immature angle comes from how the band sounds sloppy. The sloppiness works to their advantage in that it gives a manicness to their sound. STOLEN FAITH play good straight forward hardcore in the vein of DEADFALL. And they do a great job of making covers by BORN AGAINST, DYS, and YOUTH BRIGADE their own, while making them sound like they belong together. (1811 Eagle Drive / Cheyenne, WY / 82009 / USA / e-mail: american_waste@hotmail.com) - SP

Pantychrist "Demo-lition Dirty" Demo

PANTYCHRIST are an all girl punk band from Hamilton. They feature former members of the BITTER FUCKS and DIEHUMAN DIE. They play good driving punk and it's all originals. (153 Balsam Ave South / Hamilton, ON / L8M 3B6 / Canada / e-mail: punkrockgirlfriend@yahoo.com / www.pantychrist.cjb.net) - SP



Website: <http://www.pantychrist.cjb.net>

If you have a demo or hear of a demo that would be appropriate for the show, please forward it onto us hear at: CIUT 89.5-FM c/o Equalizing X Distort / 91 St. George Street / Toronto, ON / M5S 2E8 / e-mail: equalizingxdistort@ciut.fm

won't be divided, I want something more than to be nameless in life, faceless in death, the revolution can only begin by understanding who we are and where the fuck we've been" could not have been said any better. CRUDOS beat us senseless with four songs recorded in '98. Need I say more. (Lengua Armada Records / 1010 1/2 Riverine Ave. / Santa Ana, CA / 92701 / USA) - CC



Mastic Scum "Ephemeral Cerebral Butchery" 12"
Necrophiliacs "Primitive and Uncivilised" 12"

I used to do a label/ distro about ten years ago. I only did a label to release records I played on and only did a distro because trading was the easiest way of getting rid of the records I put out. In my distro box were these two records, I never sold any of the handful of copies I had, I think I ended up giving some away and gleefully destroying the rest. These were two very very bad German mincore (like there was ever any good mincore...) releases, spectacularly bad in fact. Hopelessly inept and frighteningly dull, the only value the NECROPHILIACS 12" had was the sheer comedy to be gained listening to their tediously crappy INFEST cover. MASTIC SCUM didn't even have that in their favour. And now, ten years later and having moved country twice, Stephe Perry drops these two records off one Sunday night and asks me to review them. This is what Nietzsche meant by the Eternal Return. I'm half expecting the police to come and arrest me for stealing comics from my former local newsagents when I was a child. Expect to find these two records either in the 50 cent bin at Sonic Boom or smashed to pieces in a drunken hammer attack and strewn all over the Annex.

Maximum R'N'R CD

This CD represents a collection of the first three eps by MAXIMUM R'N'R all of which were self released. What you have here is some murky punk driven blues rock. It sounds like Jimmy Hendrix might if he cut out the fuckin' psychedelia and went for the throat with some vicious rock sounding punk. And the vocals contribute to that sound by sounding like "Lifetime" era Rollins. MAXIMUM R'N'R are from the same school of punk as NASHVILLE PUSSY and with song titles like "Southern Comfort" they do little to dissociate themselves from the redneck punk motif. My favourite song of the lot is "Cutthroat" because of the non-stop vocal delivery, however one can imagine how "Drink Fight Fuck" would be a living credo for this band. This is produced by CHANGE OF HEART's Ian Blurton who incidentally is in C'MON, which features a member of the former NASHVILLE PUSSY and apparently is the spitting image of the guitarist Keith. (Box P62 / 275 King Street East / Toronto, ON / M5A 1K2 / www.maximumrnr.com) - SP



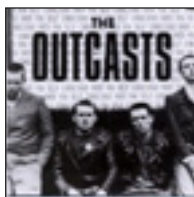
Nice View "Live Nice View" CD

NICE VIEW had this awesome ep out on *Answer Records* a few years ago. Since then I have only heard from them through occasional comp appearances. This live collection captures NICE VIEW in all their manic glory. It's super fast and it's straight edge sounding. Kind of like IN CONTROL meets SICK TERROR. It's heavy sounding straight forward hardcore that can reach blinding fast speeds due to their allegiance with the fastcore scene. Excellent no frills fast hardcore captured in the adrenaline charged environment of a live show. (Juke Boxxxx Records / Zip Code 460-0012 / 404 Green House / 3-30-10, Chiyoda Nakaku / Nagoya City, Aichi / Japan) - SP



Outcasts, the "Self Conscious Over You" CD

THE OUTCASTS came from the Northern Ireland scene and pretty much remained there. They reflect the style of melodic punk from that region found in bands like RUDI, STIFF LITTLE FINGERS, or the UNDERTONES. But curiously the singer sounds a lot more like Robert Smith from the CURE with his breathy and hoarse sounding singing style. I know this may sound like an insult, however I don't mean it to be. I think the style works well with the 999 style of guitar work that the band has to offer. The song "One Day" reminds me of "English Wipeout". But there are other references in this collection...."Clinical Love" is a rip off of Iggy's "I Wanna Be Your Dog". I think every band from that period did a



version of that song. And the saxophone use sounds similar to X RAY SPEX. I believe the "Self Conscious" collection features early recordings because some of the bonus tracks included are re-recorded single versions of this session. The single version of "You're a Disease" is where the band's 999 meets the UNDERTONES sound really shines through. The OUTCASTS also have a basic war-like drum pounding beat not unlike GANG OF FOUR or early KILLING JOKE. Don't get me wrong, the OUTCASTS don't belong in the watered down category of what became known as new wave. This collection is in fact a reflection of the tuneful punk that was coming out of Northern Ireland, but the recording reflects an embryonic stage. If I was to sum up the OUTCASTS it would be tuneful but hard. Lyrics with story lines about killing your girlfriend with the "Cops are Coming". And some notes about the collection are that it gathers the superior production quality versions of the "Frustration" ep, the "Just Another Teenage Rebel" ep and a comp version of the "Cops are Coming". Couple that with a great package that include historically written liner notes by Mark Brennan, good scans of the included releases, and some unseen pictures and you have another top notch release by *Captain Oi!* (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK / www.captainoi.com) - SP

Ratpiss s/t 7"

Nice skull/armageddon cover art has a mid 80's nostalgia feel to it. This is a six-track 45 RPM 7" from a now defunct 90's band from Oklahoma - they had a split 7" with locals SUBSANITY about 6 years back. RATPISS had an interesting mid 80's melodic hardcore groove to their sound. Clean, less distorted guitar and angry, yelled vocals that remind me of a less youth inspired 80's youth core. The band had a unique sound developing and I wish they had the opportunity to let that sound build and develop before they split up. RATPISS has more unreleased songs that are scheduled to be included on an Oklahoma City-based compilation/scene retrospective. A decent listen and a good first release from new Aussie label *Dropped at Birth*. (Dropped at Birth Records / c/o Neil Goodhew / 7 Saunders PL / Raby, 2566, NSW / Australia) - CC

The Simpletones "I Have a Date" CD

This is the complete recordings of the SIMPLETONES a punk band from the early L.A. scene that was very melodic. In fact, I believe the SIMPLETONES are probably what became the definition for power pop in terms of the punk scene. They remind me of part FAST CARS, part DESCENDENTS, part AGENT ORANGE, part BEACH BOYS. Jay Lansford of the SIMPLETONES went on to form the STEPMOTHERS who can be found on "Posh Boy" and wrote great songs like "Push Comes to Shove". But one of the other guys, Josh Freese, went on to be in the VANDALS. There are some great punk themes that run through here from their hate of Disco - "Crisco Disco" and "Disco Dave" - to their hate of Nazis in "Nasty Nazi" to their unsuccessfulness with dating found in "T.V. Love" to "I Have a Date" to "Kristy Q". And for the liner notes they do something that I have never seen before. They have various members comment on the songs on the CD, but the format is in one stream of consciousness point form sentence. You get a unique look at what influenced the writing of the song that does involve some guesswork, but it is not your straight forward chronological story telling format that usually accompanies this kind of retrospective collection. It makes for all sorts of interesting anecdotal information. This is strongly recommended. (Re-Force Records / Woehlerhof 4 / 30900 Wedemark / Germany / www.g-forcerecords.de) - SP



Splag "Rise/Fall" 7"

Goddamn they put a lot of work into this release!! The covers are silk-screened onto material and an eight page 7" x 7" booklet contains lyrics and pictures and crisp white vinyl finish the package off. From the explosive colour cover to the emo-ish booklet I feared the worse. Fuck me with a 2" x 4" if this isn't some of the meanest, rawest, downtuned hardcore-crust that I have heard all month. Frantic female-male vocals, blast beats and a gnawing, ripping guitar that had me pissing my pants before the first side was over. This is a band to watch for!! SPLAG put their DIY politics where their mouths are. I hope to see them on a local bill, sharing their inspiring words in the very near future. (Punks Before Profits / 209 Center Street / Olean, NY / 14760 / USA) - CC

Street Trash "Five Dirty Fingers" 7"

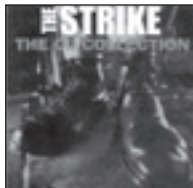
Ho ho, comedy skateboarding gonorrheal cock spurting cover a-go-go and wicked sick mutilated man shitting on the back, STREET TRASH are

obviously a bunch of cheeky rascals, good job the music is as good as the sleeve is stupid. I like this band a lot. Their 12" was great. This is good too. It's the sound of teenagers drinking rubbing alcohol in bus shelters and stabbing each other in the face with screwdrivers whilst some guy who sounds like he loves the DICKIES, RUDIMENTARY PENI and viral meningitis warbles over the top. I haven't been this excited by music since DESPISE YOU. (My War Records c/o Matt Summers / 36 Kings Circle / Malvern, PA / 19355-2002 / USA / www.mywarrecords.com) - ASM



The Strike "The Oi! Collection" CD

The STRIKE were an oi band from the Highlands of Scotland. They were best known for their songs "Gang Warfare" and "Skinhead" found on the legendary "Strength Thru Oi" comp. The band was a 3 piece with exception for the recordings on "Strength Thru Oi". Their sound reminds me of early BLITZ, even though they credit the ANGELIC UPSTARTS and the COCKNEY REJECTS as being their influences. I could just hear these songs along side of "Voice of a Generation". Very hard knocked and tough sounding but straight forward and anthemic. THE STRIKE are pretty much a blueprint for oi music. I don't mean that they are generic sounding. In fact, I think the STRIKE were one of the best examples of what oi music sounded like. It makes sense that they wrote some of the most memorable songs from the period. The STRIKE broke up in 1983, but not after a few good recording sessions. Some of those have never been heard before this release, but thankfully *Captain Oi!*, in their archival capacity has pulled them all together on one release. This is the STRIKE full length that never was. All you yobs better snap this one up. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK / www.captainoi.com) - SP



Sunday Morning Einsteins "KängNäve" CD

This is the EINSTEINS third release, having put out an LP on *Sin Fronteras* and an ep on *Prank* earlier. The band features the guitarist of SVART SNO, who briefly played in WOLF BRIGADE and some guys from the ACURSED and MARTYRDOD. The guitar has a sharp distorted bite that is exemplified by other countrymen like AVSKUM. The vocals remind me of the singer from DISKONTO. Combined they create a Swedish d-beat delivered with power, speed and fuckin' volume. Having toured this summer with ARTIMUS PYLE and FORWARD, I am sure they are impressing the hell out of the various North American scenes. Beer fuelled Swedish d-beat that is good enough to be warrant a title such as "Crust Fist", even if the title was meant in jest. The hardcore behind the title is no joke. (Prank Records / P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA / www.prankrecords.com) - SP



Taste of Fear "Discography 1991 – 2003" CD

This is a band from the early 90's started by the singer from CITIZENS ARREST and once you realize that TASTE OF FEAR sounds like a motor grind versions of CXA. And to cement this idea there is a CXA cover found early in this collection just recorded last year. But this collection spawns various recordings over an 8 year period for a band that had what seemed like a sporadic existence. The same kind of magic found on the CXA recordings is not here, however TASTE OF FEAR does reflect a development in sound that can be associated with *Relapse* – the emphasis being on developing grind through metal. It's not my thing but it can be very heavy and very twisted sounding all at the same time. (Throne Records / P.O. Box 8035 / 33200 Gijon / Spain / www.thronerecords.com) - SP



Torquemada s/t CD

Colouring outside the lines from the get go, this disc opens with a classical turned heavy-fucked up experimental introduzione. Song two kicks you in the crotch and proceeds to mutilate and stomp your organs into paste and doesn't stop until the 18 songs are finished. Fast, heavy precision, fastcore with stop on a dime accents and dual screamed vocals. This is one of the most powerful bands that I have heard since NEUROSIS made music a full-body experience. TORQUEMADA blend their hardcore attack with elements

of noise, ambiance and quotes to create an aural weapon that beats you senseless. The extensive packaging includes a full colour cover featuring an apocalyptic gasmask-medical text book collage and a huge booklet of lyrics, more medical drawings and insanity. The bands combination of musical styles and over the top packaging have me labeling them Italy's equivalent to G.I.S.M. (Metallo Alonge / via Pigafetta 11 / 10129, Torino / Italy / olgacontino@libero.it) - CC

The Vibrators "Pure Mania" CD

I remember watching the "New Music" when I was a kid and seeing an interview with one of the guys from the VIBRATORS when they played Toronto. He was trying to distinguish their place in punk history and he said this, "While the SEX PISTOLS were out and about getting their faces in the press we were out slugging it out in the punks trying to get people to pay attention." While the SEX PISTOLS represented almost the marketing end of punk and GANG OF FOUR represented the historians of punk and the STRANGLERS represented the brains of punks, the VIBRATORS represented the guts of punk. The same dichotomy that existed between Toronto and Hamilton bands in the early punk scene existed for the VIBRATORS. They were the kids with a strong work ethic that saw them slugging it out in the pubs and bars making punk happen. And where the VILETONES represented the SEX PISTOLS in this analogy the VIBRATORS would be more like TEENAGE HEAD. And the similarity doesn't stop there. Even the sound of the VIBRATORS was more rock and roll based. It was catchy and focused on themes of sex and having a good time. They weren't quite the romantics the BUZZCOCKS were, instead the VIBRATORS sung about what they would do in their time off from work. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK / www.captainoi.com) - SP



The Vibrators "V2" CD

This was the follow up to "Pure Mania" and I can't believe the attention to detail paid in the production of this release. I find it a far better punk release and one that becomes emblematic for the sounds of the time. Ironically enough, this collection starts off with the song "Pure Mania" which is absent from the release by the same name. "Pure Mania" outside of the intro sample, sounds like the sneering snarl of the SEX PISTOLS, especially in the Johnny Rotten like taunting delivery. And the VIBRATORS have one upped the PISTOLS by adding the space noises found on 999's "High Energy Plan" to the song. Unlike "Pure Mania", "V2" focuses on lyrics that have more to do than sex and infatuation. Songs like "Troops of Tomorrow" and "War Zone" and "Public Enemy No. 1" and even "24 Hour People" became co-opted as cultural references points from the EXPLOITED, to NYCHC, to political rap, to a famous tv show in England. This is just one of many signifiers suggesting the VIBRATORS were on the pulse of underground culture. But the same thing is true of the band's sound. All sorts of early punk inflections can be heard throughout this release. "Flying Duck Theory" sounds very much like GANG OF FOUR's "Anthrax" and the guitar solo in the same song sounds like something off the "Are We Not Men?" album. Whereas, "Public Enemy No. 1" sounds like it could be something off of JOE JACKSON's "Look Sharp". "Wake Up" has a noticeable B52's vocals backed by a heavy STRANGLERS pogo bass line. When "Sounds" referred to "V2" as "the album new wave was made for" they weren't kidding. But the VIBRATORS were way more grittier than new wave. They had a back bone. They did their time in the pubs. The "V2" record embodies many styles that reflect an era in which the punk sound was developing and maturing. But the VIBRATORS wrote the anthems that inspired counter cultural generations and even within the punk sphere this is a highly important release for fans of early punk, contemporary garage, mod revivalists, and retro wavers. It baffles me why there aren't more people covering the VIBRATORS. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK / www.captainoi.com) - SP



Violent Minds "Riot" ep

Hah! A three song 7" that clocks in at two minutes and five seconds, at least the NAPALM DEATH/ ELECTRO HIPPIES split 7" was funny... Anyway, everytime I hear a protest singer with an acoustic guitar announce "this one has a reggae vibe to it" I shudder horrifically, and guess what? I feel the same revulsion when a hardcore band writes a song that has "an Oi! vibe to it." But, I'm being too harsh, the title track of this unextended play isn't so bad. Kinda like someone tried to write a song like one of the crappier ones off

the **NEGATIVE FX LP** but make it good. The other songs aren't too bad, lyrically one goes "blah blah don't judge me, I'll fuck you up" and the other one is more in the vein of "blah blah don't judge me" quite what these lads are so angry about is unclear too. Probably PC faggots like me when I think about it. Musically it's kick people down the stairs aggro speed stomp man-core. Sounds like a pure hardcore record, not an intentionally retro one. No lame breakdowns to slow down the onslaught. Best of all is the wolf imagery on the back cover and insert. **VIOLENT MINDS** obviously recognize the inherent psychodrama and the lycanthropic transformation ritual that gloriously senseless violent music can bring about. Witness the nice guy into crazed animal magik that occurs when a good, emotionally unconcerned, violent hardcore or metal band plays live. Whereas several years ago all those pish vegan metal bands scrawled pentagrams all over their crappy artwork and proclaimed themselves in league with the devil and tofu, **VIOLENT MINDS** are the real Laveyen/ Satanic deal and probably don't even realise it. **LEX TALIONIS!** (My War Records c/o Matt Summers / 36 Kings Circle / Malvern, PA / 19355-2002 / USA / www.mywarrecords.com) - ASM



Words that Burn "Spawning Ground for Hatred" CD

Heavy, metallic crust that would fit nicely on a bill with locals **LEGION 666**, **MURDERSQUAD T.O.**, and new knuckle-breakers **ENDLESS BLOCKADE**. This band turns up the speed with a solid mixture of aggressive hardcore, tag team vocals and a vicious metal attack. Angry, pissed off lyrics address xenophobia, skating and mental health care. The digitized colour graphics are a far departure from the black and white pictures of dehumanization associated with crust and as an added bonus you have a colour picture of some hairy, crusty ass shitting on George Bush. Forget your bullet belt; load your rifle and run to the nearest water tower. This is some angry shit. (Crimes Against Humanity / P.O. 1421 / Eau Claire, WI / 54702 / USA / www.cahrecords.com) - CC



rumourmill

THE CURSED will be most likely putting out their next release on *Goodfellow Records*, which makes a lot of sense as Chris Logan of **CHOKEHOLD** is all part of that circle of friends. Good to see them getting out of the major label tangle of webs * **IN TIME** are trying to track down a van for a summer tour taking place July 2nd - July 20th. If you can help them get in touch with Ed Stacey at intime@notion.ca. * *Busted Heads* has just released the **VIVISICK** re-issue of their first ep in a limited press of 500. The next release will be a **WRECKAGE** ep...watch out for that. * **BRUCE BANNER** has just lost their drummer on the eve of their U.S. tour with **DEADFALL**. * **FORCA MACABRE** have recorded 5 new songs which hopefully will be released on a Portuguese label later this year * *Hate the 80's Records* will be doing a **TERMINAL STATE** ep in the future. That's rad news. Hopefully it will be that demo of theirs * *Havoc Records* is getting ready to release the new **R.A.M.B.O.** and **CAUSTIC CHRIST** releases this summer * **DAMAGE DEPOSIT** will be touring * Thrash Fest 6 is on August 6th and **SKIT SYSTEM** will be playing along with **VICTIMS** and others * *Manic Ride Records* has just re-issued **JED WHITEY's** "Mongoloid Cage Match". They have also released a **FULL SPEED AHEAD** full length with Pushead artwork and a **SEX MANIACS** release * I was on the **WOLFBRIGADE** website the other day and I noticed that *Deranged* is dogging *Feral Ward's* lead by re-issuing their "Lychantro Punk" full length that originally came out on *Distortion Records* in 1997 * **KIROTTU**, the Finnish speaking hardcore band from Boston have just recorded 7 songs for an summer release * **Winnipeg's UNDER PRESSURE** will be working with Sweden's **BLOOD I BLEED** on releasing a split ep * *Deranged* will be releasing a 12" and CD of the **LEFT FOR DEAD** reunion show that happened in Waterdown last month that so many folks from around the world made an effort to attend. It also appears that *Deranged* is working on re-releasing all of **CAREER SUICIDE** previous releases except for probably the LP out on *Ugly Pop*. The 12" split with **JED WHITEY** is now out. * **CLOSET MONSTER** have a follow up to their "We Built This City" ep to be called "We Re-Built This City" which is now available. And **HOSTAGE LIFE** have finished recording their first ep "Sing for the Enemy" which is also to be released on *Underground Operations* in July * After a communication error, *Deranged* almost pressed *Schizophrenic's* live one sided **FUCKED UP 12"**. Fortunately it was caught

in time and to no major embarrassment by the parties involved. Just a screw up with the pressing plant. *Deranged* presses on both figuratively and literally as they have just released a CD by a band called **DEAD STOP** which promises to be every early 80's bad ass band's wet dream or at least that is what the *Deranged* website promises in update after update * **ENDLESS BLOCKADE** will release a full length on *Sound Pollution* *



Photo by Jason Lutz

Endless Blockade

show listings

THURSDAY JULY 8th @ Access Community Center, 3180 Main St. (Buffalo), \$5.00, 6:00 pm - **TROPEZIO** (Puerto Rico rippers), **ASS END OFFEND** (old style from Montana), **CTS** (thrash)

FRIDAY JULY 9th @ the Masonic Lodge, 6:30pm - **THE HEATSKORES**, **KEEPIN' 6**, **DRAFTING ELVIS**, **THE BRAT ATTACK** (Winnipeg), **CEREMONIAL SNIPS**, **DISCORD**

FRIDAY JULY 9th @ the Oasis - **MYSTERY GIRLS** (from Wisconsin), **THE SUNDAY SINNERS** (ex- **LES SEXAREENOS**), **THE BAYONETTES**

MONDAY JULY 12th @ the OASIS- **NECKBEERD**, **SUCKCESS**, **MECHANICAL SEPERATION**, **HANDS OF DEATH**

MONDAY JULY 12th @ Broadway Joe's, 3051 Main St. (Buffalo), 6:00pm - **DONNYBROOK** (from L.A.), **INTERNAL AFFAIRS**, **THE ALLEGED**, **WITH OR WITHOUT YOU**, **CROSSCHECK**

TUESDAY JULY 13th @ Club Rockit - **HOSTAGE LIFE**, **IN TIME**, **THE FULL RECOVERY**, **PULL THE PIN**, **THE ATOMIC DROPS**, **GUTS AND GLORY**

TUESDAY JULY 13th @ Sneaky Dee's - **THE PONYS**

FRIDAY JULY 16th @ Horseshoe - **THE DIRT BOMBS**, **THE GREEN HORNES**

SUNDAY JULY 18th @ CIUT - Studio 3, 4:00pm - **UNDER PRESSURE** (from Winnipeg)

SUNDAY JULY 18 @ CIUT - Studio 3, 10:30pm - **MURDERSQUAD T.O.**

MONDAY JULY 19th @ Access Community Center, 3180 Main St. (Buffalo), 5\$, 6pm - **SCURVY DOGS**, **SKATE KORPSE**

WEDNESDAY JULY 21st @ the Oasis - **AND THE SAGA CONTINUES** (from Montreal), **MURDERSQUAD T.O.**

THURSDAY JULY 22nd @ the Cathedral - **VIRUS**, **CLIT 45**, **COMPLETE CONTROL**

SATURDAY JULY 24th @ the Cathedral - **THE ANTICS**, **PANTYCHRIST**

THURSDAY JULY 29th @ the Vatican - **REDLIGHT RIPPERS**, **PANTYCHRIST**

FRIDAY JULY 30th @ the 360 - **HOSTAGE LIFE** (record release show)

SUNDAY AUGUST 1ST and MONDAY AUGUST 2ND UNION OF EVIL - ALL AGES - Showcase / Festival @ The 360 - 12-15 bands including (so far): **TIT FUCK ME JESUS**, **THE MURDERSQUAD T.O.**, **THE 3TARDS**, **THE DOWNBELOWS**, **THE CLASS ASSASSINS**, **BANGERS**

FRIDAY AUGUST 6th @ TBA - **DEAD LETTER DEPT.**, **HADDONFIELD**, **WHEELS ON THE BUS**

SUNDAY AUGUST 8th @ 52 Colony Manor (Rochester) - **DAMAGE DEPOSIT** (from Minneapolis), **VERONA**, **SIDEXWALK**, **STEP IN IT**

MONDAY AUGUST 9th @ TBA (Buffalo) - **DAMAGE DEPOSIT**

SATURDAY AUGUST 14TH @ The 360 - The Anti-Warped Tour

SUNDAY AUGUST 15th @ CIUT - Studio 3, 10:30pm - **TERMINAL STATE**

FRIDAY AUGUST 20th @ TBA (Toronto) - **THE AVERSIONS**

FRIDAY AUGUST 20th @ X-Treme Wheels (Buffalo) - **LOWER CLASS BRATS**, **LOBOTOMY**, **LIBERAL CHAOS**, **ANAL PUDDING**

SATURDAY AUGUST 21st @ Clinton's - **COUGAR PARTY**, **THE BAYONETTES**

SUNDAY AUGUST 22ND @ Lee's Palace - **STIFF LITTLE FINGERS**, **THE GOD AWFULS**

SUNDAY AUGUST 22ND @ Buffalo - **KYLESA**, **VICTIMS**, **CORPUS DEI**

SATURDAY SEPTEMBER 4TH @ Buffalo - **NO TIME LEFT** (Final show)

WEDNESDAY SEPTEMBER 22ND @ Buffalo - **SKIT SYSTEM** (from Sweden)

If there is a show that you know about that isn't on this list, please forward it onto us at equalizingxdisti@ciut.fm